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The San Francisco Bay Guardian

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. JANUARY 17 THROUGH 25, 1979. VOL. 13 NO. 12.



Women battle

THE NEW PORN

- Susan Griffin on sadism and catharsis
 - Judith Landy tours the porn precincts
 - Rochelle Gatlin on the feminist assault against the smutmongers
- Porn turns mean—a special section**

ALL THE WAY DOWN WITH WILLIE BROWN—A BURTON WOLFE PROFILE

TIMOTHY LEARY TALKS ABOUT HIS NEW ROLE AS AN "INTELLIGENCE AGENT"

WILL THE RON DELLUMS MACHINE DESTROY THE BERKELEY LEFT?

WHALE WATCHING FOR THE LANDLUBBER AND THE SEA DOG

ARE 5 JOINTS AS BAD AS 112 CIGARETTES?

**MUSIC ★ MOVIES ★
NIGHTCLUBS ★
DANCE ★ THEATER
8-DAY EVENTS
CALENDAR**

★ 10 ZINFANDELS TO AGE AT HOME
FOOD & DRINK
★ HEARTY WINTER SOUPS

POLITICAL ALERTS AND EVENTS

"The New Yorking of San Francisco and What to Do about It (Before Disaster Strikes)." The Planning Commission granted Neiman-Marcus a permit to demolish the City of Paris, the I-Hotel is scheduled to fall under the wrecking ball any day now and San Francisco's highrise district has been growing at a rate of two million square feet a year. Most of our elected officials are spurring on this rampant Manhattanization at a ferocious pace, and the city's only hope is a united effort by neighborhood and preservationist groups. If you think San Francisco should remain a place where people can live and work, attend this important planning meeting, sponsored by San Francisco

Tomorrow, on Wed., Jan. 24, Fireman's Fund Auditorium, 3333 California (at Presidio), SF. Call Marie Cleasby at 921-2021 or Norm Rolfe at 775-9167 for more information.

"Women Arrested" is a one-day conference to study the problems of women arrested and incarcerated. Sat., Jan. 20, First Unitarian Church, 1187 Franklin, SF, 9 a.m. to 5 p.m., \$2-\$10 optional registration fee, 731-3300.

An "Abortion Rights Speakout" is held by the National Organization for Women on Mon., Jan. 22, on the sixth anniversary of the Supreme Court decision legalizing abortion. The keynote speaker is attorney Flora Stuart, St. Luke's Hospital, Education Building, corner of Army and Valencia, SF, 7:30 p.m. 531-1653.

"Israel: The Controversy Over Territories and Settlements" is a lecture by Noel Kaplowitz, professor of international relations at Mills College, addressing "present historical realities in light of psychological and cultural dimensions of Arab-Israeli conflict." Thurs., Jan. 25, Jewish Community Center, 3200 California, SF, 8 p.m., \$1.50 members, \$2 public, 346-6040.

The United League is a broad-based black civil rights organization with more than 50,000 members in Mississippi, Tennessee and Alabama. Mem-

bers are touring California to talk about their programs and raise funds. A planning meeting to help facilitate the tour is held Fri., Jan. 26, St. Benedict's Church, 2245 82nd Ave., Oakl., 7:30 p.m. 684-4280.

BENEFITS

"Indian and Irish Night" at the Plough and Stars features dinner, Indian skits, Irish music and dances and a raffle. A benefit for the California Traditional Indian Tricentennial sponsored by the Support Coalition for Indigenous Peoples, Sun., Jan. 21, 116 Clement, SF, 6 p.m., \$2 donation, 845-0967, ext. 422.

"With Bahies and Banners," a film about the Women's Emergency Brigade in the General Motors Sit-Down Strike of 1937, plus "Union Maids." Discussion follows. Benefit for the News and Letters Committee at La Pena, Wed., Jan. 24, 3105 Shattuck, Berk., 7:30 p.m., \$2 donation, 849-2568.

Berkeley Citizens Action co-sponsors a benefit pancake breakfast with the United League, a Mississippi civil rights organization known for its work on rural land reform, affirmative action, voting and civil rights. The UL is on an informational and fund-raising tour of California; founder Alfred Robinson will speak. Sun., Jan. 21, West Campus Berkeley High School cafeteria, University and Bonar, Berk., 10 a.m., \$2.50, \$1.25 under 12, 549-0816.

HEARINGS

"The Plan for Golden Gate Park" is dis-

cussed in two public hearings before the San Francisco Recreation and Park Commission's Parks and Planning Committee. The outline of a document stating objectives and policies for the park can be obtained by sending 66¢ postage to the San Francisco Recreation and Park Department, McLaren Lodge, Golden Gate Park, SF 94117. The hearings are held on Thurs., Jan. 25 at 2 p.m. and Mon., Jan. 29 at 7:30 p.m., Hall of Flowers, near 9th Avenue and Lincoln, Golden Gate Park, 558-3182.

OPEN HOUSE

The Environmental Action Clearinghouse celebrates its opening. The clearinghouse will facilitate communication among environmental groups and resources in the Bay Area and improve citizen access to environmental information with a switchboard/drop-in service providing referrals and information. Find out more at the open house, Thurs., Jan. 25, Fort Mason Center Bldg. 312, Laguna and the Marina, SF, 5 to 8 p.m., free, refreshments served, 474-5080.

TELEVISION

"The Longest Walk" is an hour-

long documentary about the "Spiritual and political trek across the nation in 1978 to protest current anti-Indian legislation in Congress." It features Russell Means, Dennis Banks, Marlon Brando, and a complete documentation of the major events of the walk. Fri., Jan. 19, 7 p.m., cable channel 6.

CLASSES

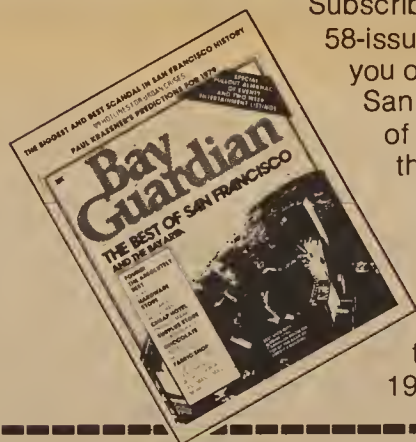
The Bay Area Socialist School, sponsored by the New American Movement, will soon begin its winter term with classes in Marxism, San Francisco politics, article writing, Puerto Rican culture and history, radical therapy, socialist feminism, capitalism and lots more. There are two branches, the San Francisco Socialist School, 510 Valencia, SF, 431-0079 and the East Bay Socialist School, 6025 Shattuck, Oakl., 848-6978. Both hold open houses on Sun., Jan. 21, from 2 to 5 p.m. to allow prospective students to meet teachers, the school committee and other students. Classes begin on Mon., Jan. 22, basic registration \$15 or \$10 for low-income students (includes as many classes as you want to take).

INSIDE:

FEINSTEIN/DOWNTOWN DEMOLITION CREW 2, NEIGHBORHOODS 0.3
THE I-HOTEL COUNTDOWN 5
WILL THE RON DELLUMS MACHINE DESTROY THE BERKELEY LEFT? . 6
ALL THE WAY DOWN WITH WILLIE BROWN 7
A Burton Wolfe profile.
ARE FIVE JOINTS AS BAD AS 112 CIGARETTES? 9
WOMEN BATTLE THE NEW PORN 10
A special section on the feminist assault against the new sadistic pornography.
FOOD & DRINK 17
Ten Zinfandels to age at home. Hearty winter soups from the Spontaneous Chef.
WHALE WATCHING FOR THE LANDLUBBER AND THE SEA DOG 20
TIMOTHY LEARY, "INTELLIGENCE AGENT" 27

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The San Francisco Bay Guardian

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(Wilbur F. Storey Statement of the aims of the Chicago Times, 1861)

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Out at a \$25-a-head Democratic fund-raiser at Nancy Pelosi's house just after Mayor Dianne Feinstein had engineered the 4-2 Planning Commission vote to demolish the City of Paris building, the new mayor got her first question from Jim Haas: Could you comment on the front page of the current Bay Guardian and the charge you're tearing down the International Hotel, the City of Paris and the Goodman Building?

Feinstein: I don't like to read the Guardian because it depresses me.

Then she proceeded to explain away her down-with-them-all positions on the International Hotel, City of Paris and Goodman Building.

The International Hotel, she said, was in the courts and her hands were tied. (Not true: she has exerted maximum pressure to demolish the I-Hotel and summoned rebellious Board of Permit Appeals members to her office for a capitulate-or-you'll-be-fired-or-go-to-jail-without-my-defense speech from her City Attorney George Agnost.)

The Goodman Building, she said, she wasn't involved with. (Not true: the tenants asked her to honor Mayor George Moscone's pledge to get the tenants together with developer Alan Wofsy. She refused.)

The City of Paris, she said, was needed because Union Square needed instant economic revitalization. (Not true: Union Square is doing fine; Macy's across the street had a record year. Other retailers could buy the City of Paris and help "revitalize" Union Square without demolishing the building at the Fitzhugh Building.)

What Feinstein didn't explain was what is clear to us by the venomous pressure she's applied here: that the boys in the backrooms downtown, led by the Chamber of Commerce and Bill Coblentz, a major Feinstein backer and campaign contributor (as well as Neiman-Marcus attorney), told her that she had to deliver and destroy these buildings and destroy the symbols they represent for the elderly, for the artists and for our architectural heritage—or they would not support her in the mayoralty race this fall. In other words, sheer downtown power politics: deliver or we'll abandon you and go with Joe Alioto or a similar downtown candidate.

And so Feinstein got the message and capitulated, committing herself to pell-mell Manhattanization, as did Mayors Alioto and Moscone before her. This depresses us.

ONLY AN ANTI-HIGHRISE INITIATIVE CAN SAVE SAN FRANCISCO!

The Chamber of Commerce and Bill Coblentz gave Mayor Feinstein an ultimatum: destroy the I-Hotel, Goodman and City of Paris buildings and accelerate Manhattanization, or downtown won't support you for mayor this fall. She capitulated. Now let's flash her an ultimatum from the neighborhoods.



A little bit of Petaluma on Union Square? This store, built more than 40 years ago in downtown Petaluma ("the chicken-plucking capital of the world"), bears a striking resemblance to the proposed Neiman-Marcus building. In case you're wondering, it was not designed by Philip Johnson.

In any event, the Mayor Feinstein/City Attorney Agnost/downtown demolition crew may have inadvertently done us a favor. They have made abundantly clear, in the midst of the city's biggest highrise boom ever, that the only hope to save San Francisco from further Manhattanization is an immediate moratorium on high-rise building backed up by an initiative campaign forcing a highrise limitation on City Hall and the Feinstein/Agnost/downtown bloc.

There is simply no way to control downtown growth, backed by this kind of force, except by moratorium and initiative. Let us make the point crystal clear by illustrating the power at work to demolish the three buildings.

Take Proposition A of last fall and the remarkable last-minute show of muscle by the Chamber of Commerce and Bill Coblentz to get the Examiner/Chronicle to reverse their editorial support in an embarrassing and telling about-face and mau-mau the proposition down to defeat.

A bit of background to show just what an impressive display of power this really was. Prop. A was the ballot proposition to create a Transportation Commission and reorganize several existing departments and commissions,

including the Planning Commission. Prop. A had the support of the mayor, ten supervisors, the city Public Utilities Commission and the Examiner/Chronicle. (The Guardian refused to support it on grounds that it would have made it easier for the city to raise fares and eliminate services on Muni.)

The San Francisco Tomorrow November newsletter explains what happened: "At an evening meeting on August 7, the Board of Supervisors discussed the CAO and the head of the Public Utilities department serving on the Planning Commission—the issue essentially was whether the new director of transportation ought to serve."

"Supervisor Molinari introduced an amendment that would prohibit the two city members from using alternates. CAO Roger Boas objected, saying that he had attended only a couple of commission meetings since he had become CAO, that he didn't feel it was necessary for him to attend. Supervisor Molinari's amendment to delete alternates failed, at which point Supervisor Pelosi introduced an amendment to remove the two city members and this passed."

This produced the specter that the mayor couldn't call up his or her two votes, CAO Roger "The Buckler" Boas and PUC Chief John Wentz, and there would be a five-person conservationist commission, thus putting the Neiman-Marcus/Coblentz plan in danger and putting the Chamber's entire Manhattanization program in danger. That's when the Chamber and Coblentz went into action, inspired an Ex/Chron flip-flop and turned "almost certain victory

into a 1051-vote defeat," as SFT put it. (SFT can be reached at Room 826, 9 First St., SF, Calif. 94105, 566-7050.)

Take the I-Hotel case, as William Ristow details again how Feinstein and Agnost apply maximum pressure to cut off all gasps of oxygen from the tenants (page 5).

The behind-the-scenes cruncher politics to produce the 4-2 City of Paris vote are similarly instructive.

Feinstein tipped her hand early and instructed Boas and Wentz to go to the hearing and vote for Neiman-Marcus. (No Examiner/Chronicle coverage, but we pointed it out in our issue of Dec. 21.) Boas went, his first time in many moons, despite his objections to going as reported above, and even proposed the resolution to demolish the City of Paris. Boas looked unhappy at the meeting, but Willie Brown jacked him up in an over-the-podium discussion in full view of everyone, and he performed as instructed.

Wentz came to the meeting and voted as instructed, even though he was formally on notice from his PUC commissioners that his alternative, Tom Matoff, was to attend all meetings. And Feinstein, in the view of some close observers, was also applying some additional pressure: that she would replace either man if they voted for City of Paris. Ann Fogelberg is known to be actively campaigning for Boas's job and all PUC members have written Feinstein that they would like to see Wentz replaced.

That was two votes. Feinstein had no trouble lining up Toby Rosenblatt, the commission chairman, but she needed a fourth. Sue Bierman and Charlie Star-

buck were known to favor the City of Paris, so she had to get the vote of Yoshio Nakashima who many preservationists widely believed would vote to save the building.

And so Nakashima was summoned to the mayor's office, with Rosenblatt and Planning Director Rai Okamoto there to help Richard Marcus, chairman of the department store chain, and architect Philip Johnson and Mayor Feinstein put the pincers on him.

What happened at the meeting? We asked Nakashima directly: he said he and Rosenblatt had asked for the meeting, and no one had "asked them." "Basically, we just discussed the project and areas we were concerned with. We felt that we needed to discuss it before we went to the 4 o'clock meeting. If anybody got the impression that I was interested in saving the old building, that was not my intention. My concern was with the plan for the new building. They had been so inflexible about changing it that I wanted to assure myself that they were willing to make the changes suggested by the director [Okamoto] before I voted."

"The mayor didn't come into the room until the meeting was over, and she just stayed for 20 or 30 seconds to wish us luck and let us know how she felt, but I don't think she's made it a secret that she has strong feelings on the matter."

"At no time were we under the gun or under pressure to approve it. All she did was indicate what her position was. At no time did I feel I was being pressured into voting for the building."

Well, well. Is that the best that Nakashima can come up with? He and Rosenblatt didn't even show up for the first part of the planning commission meeting at 1 p.m., and Sue Bierman walked out in tears and disgust, and everybody in the room knew what was going on, and Marshall Kilduff of the Chronicle and Gerald Adams of the Examiner reported that Nakashima had been "summoned" to the mayor's office. If this was just a routine chat in the mayor's office, with an all-star cast in assembly, why not have the courtesy and the decency to notify fellow commissioners? If this was a chat on major architectural changes, why not invite the entire commission? If this was such a routine chat, why not announce where you've been and what you've been doing when you resurface for the meeting? Is this how the future of San Francisco is to be determined at future planning commission meetings, with summonings to secret meetings in the mayor's office, with bursts of naïveté like this? Bring back Joe Alioto!

Nakashima may say for the record that nobody laid a finger of pressure on him, but they really inflicted cruel and inhuman punishment on him, obviously on prearrangement. Boas made the motion to demolish, then there was a long pause of a minute or so for a second. Many thought the unbelievable had happened—there wouldn't be a second. Quite obviously, the plan was to wait out Nakashima and flush him out to make the second (something close commission observers say he rarely does) and thereby put Starbuck and Bierman on the defensive. Moments more passed. Finally, obviously under tremendous discomfort, obviously hating to go against the crowd, Nakashima made the second and the ballgame was over for the night. To their credit, Starbuck and Bierman didn't fall back on the defensive but instead put on a splendid show of pyrotechnics and good arguments that should have put the entire cast of four knaves—Nakashima, Rosenblatt, Wentz and Boas the Buckler—to shame for a helluva long time.

What are these four big, grown men scared of? Boas, for example, is independently wealthy and has a Pontiac dealership and is serving as CAO only because of something he didn't do (run against John Burton a few years back in the congressional race to replace Rep. William Mailliard). Boas even situated

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himself at the meeting so that Tom Miller, his alternate, would sit between him and Starbuck and would cut off the obvious questions that Starbuck would ask Boas about what he was doing there.

Ah, well. "A timely victory for the city," crowed the Sunday Examiner's lead editorial of Jan. 14, picking up the baton from the Chronicle and eulogizing the Front Four for voting "yes in the face of the hostile crowd" and citing them "for bravery under fire."

Never once mentioning the downtown power play or acknowledging the basic issues, the editorial says, "it's our contention that San Francisco should give pause to any who would bulldoze an authentic architectural or historical treasure within the City. But certainly the demands on the community, changing as the times relentlessly do, cannot be satisfied by endlessly remodeling the old, as if this were a medieval town with no function but to conduct tourists through the local cathedral." Poppycock. What would the Examiner/Chronicle, right knees jerking in tandem on all Manhattanization and Chamber issues, consider "authentic architectural or historic treasures?"

And the skidding conclusion: "Preservationists have been given a full hearing before a patient and sympathetic commission. They have fought the good fight and, having come out on the short end of the vote, should muster their spirits for other battles where the cause can be better justified."

That, ladies and gentlemen of San Francisco in 1979, is the question. There is no better cause than fighting to save the I-Hotel, the Goodman Building and the City of Paris on behalf of the elderly, the artists and our architectural heritage and on behalf of stopping Manhattanization and the destruction of San Francisco. They are the symbols of a great fight. And that's why the Feinstein/Agnost/downtown crew are trying to remove them so quickly and so ferociously.

The reason we've laid out the background in detailed, day-by-day, building-by-building coverage is to demonstrate precisely how, where and with what force the wrecking ball comes from the Feinstein/Agnost/downtown bloc and to demonstrate with cumulative effect (with our

Manhattanization stories and editorials of the past 12 years) the enormous power behind it.

And there's more. The City Hall/downtown bloc isn't just after these three buildings. It's pushing ahead on many Manhattanization fronts. For example, William Evers, president of the mayor's Economic Development Advisory Council and a key Chamber of Commerce liaison man at City Hall, is working behind the scenes to cut off landmark designations on several buildings and thereby help Chamber developers build bigger, higher, easier and cheaper, with as little City Hall red tape as possible. He tried and failed on the Sutro Building, but he's having better luck in helping the developers fight landmark designations on the Crocker Bank at 1 Sansome and the Holbrook building at 58-64 Sutter.

The City Hall/downtown bloc is accelerating mightily the pace of Manhattanization in the midst of the city's biggest downtown building boom ever. As Evers himself puts in his column, "Things to Ponder," in the January council newsletter, "Approximately 6 million square feet of new office space (high-rise) will be added to the current supply (about 35 million square feet) in the next few years." This, continues Evers, "is a substantial addition (approximately 17%)."

It is a whopping addition, and it will have dreadful consequences for downtown, the neighborhoods and the city. Because it means more moves against the elderly, the artists and our architectural heritage as outlined in our recent coverage. And also because of the point that Evers makes better than us in his column: the new high-rises raise "the question of the city's ability to provide services for those working in this space. After Jarvis, can the public infrastructure (parking, muni) keep up with the demand? This is something to ponder—we have a problem."

In 1971, our cost/benefit study on downtown highrises demonstrated this point, that downtown highrises cost us more in municipal services than they bring back in taxes to the city, and laid out the inevitable crunch to come. Now Evers brings the problem up to date with Jarvis-Gann, which cut taxes 60% on buildings

downtown and throughout the city, which means more and highrises will press more and more on our already pressed municipal services at the same time the amount of taxes they return will be 60% less than before.

But Evers and the Feinstein/Agnost/downtown bloc aren't letting up one whit after Jarvis-Gann. Instead, they are cranking ahead on the downtown building boom, removing every pebble that might lie in a developer's way, pushing ahead on all the publicly financed Manhattanization projects like airport expansion and Yerba Buena (which will drain about \$1 million a year from the general fund).

It's not their problem, and they're not going to do anything about the inevitable crunch on our transportation, our schools and our municipal services. And for now, they've got all the power on their side with the mayor, the city attorney, the local judiciary, the big law firms, the war chests, the Examiner/Chronicle.

That's why the only way to beat them and stop the senseless slaughter of good buildings and stop Manhattanization is to move ahead on a high-rise moratorium and a backup initiative limiting the height of buildings or perhaps going the way of the Save-the-Bay or the Save-the-Coast initiatives. But the move must be immediate. It must put the I-Hotel, the City of Paris, the Goodman Building and Manhattanization squarely in the midst of the supervisors' campaign and the campaign to make Dianne Feinstein a 13-month mayor.

The Chamber and Coblentz gave Feinstein and ultimatum from downtown, and she delivered. Now let's give her an ultimatum from the neighborhoods.

P.S. The best news yet: the first move toward forging the political movement for a moratorium and a height-limit initiative comes from a meeting at 7:30 p.m., Wednesday, Jan. 24, in Fireman's Fund Auditorium, 3333 California St. (at Presidio Ave.), under the auspices of San Francisco Tomorrow and with the intent of putting together a coalition of neighborhood and preservation forces in the style of district elections. See political alerts, page 2.

WINNERS AND LOSERS IN THE NEW SUPERVISORS' LINEUP

BY DAVID JOHNSTON

City Hall insiders are still mulling over the appointments by Board of Supervisors President John Molinari to the 11 committees of the board in an effort to determine the political significance of the new lineup. Here's the consensus:

The big winner was Carol Ruth Silver, who will be the chairwoman of the powerful Finance Committee, which considers all money legislation, including the city's budget. Runners-up were Gordon Lau, who will preside over the Legislative and Personnel Committee, and Ella Hill Hutch, who will chair the Fire, Safety and Police Committee.

The big loser was Quentin Kopp, who suffered a double humiliation. Not only was he named to what will likely become little more than the loyal opposition seat on Finance, where he is expected to be outgunned by Silver and Hutch, the committee's two more liberal members. But he was also made chairman of the State and National Affairs Committee, generally considered a political

Siberia, since its major activity consists of passing along toothless advisory resolutions to the city's legislative delegations in Sacramento and Washington, D.C.

Silver's appointment to head Finance is a splendid example of how board presidents reward their colleagues who help them win the presidency, according to the supervisors and their aides that we talked to. In this case, when the contenders for president began jockeying for position, Silver was solidly behind Gordon Lau. As it became clear that Lau couldn't muster the votes, she (and Lau) moved into Molinari's camp.

And the price of Silver's support for Molinari? "My price," she told the Guardian, "was that Molinari commit himself to a Finance Committee that no longer reflected the overconcentration of power that it has, at times, in the past." Probable translation: she had disagreed with the conservative Kopp/Dolson majority on the committee, as it was constituted when Dianne Feinstein was board president, and wanted a promise from Molinari that the com-

mittee would be more attuned to her own political thinking.

Expected changes as a result of Silver on Finance? Silver told us she and Molinari have agreed that the committee should consider fewer matters that involve small amounts of money but that have major policy implications. These issues should be farmed out to the relevant policy committees. One longer-range question: will Silver use the post to battle Mayor Feinstein over budgetary policy, as Kopp did with Mayor Moscone?

Kopp's prompt and angry "rejection" of his assignment to Finance demonstrated his opinion of how he ended up in the new pecking order. As he noted in a press release, he felt he was named to the committee merely as "window dressing." But his rejection didn't budge Molinari, who reacted by getting a city attorney's opinion that said Kopp must serve on his assigned committees. Kopp then called a Jan. 16 press conference where he announced he would comply with the opinion but "didn't intend to be a patsy" and would speak out against the "spending philosophy" of the new majority on the committee.

One major Kopp-for-Mayor supporter believed Kopp's appointment to Finance may have been a move orchestrated by Molinari and Feinstein to pin the fiscally conservative Kopp to the liberal majority on the committee and thus to undermine his budget-cutting image in the mayoral campaign ahead. But other supervisors told us they doubted the story. Instead, they said Molinari didn't want to name Kopp to Finance and held out against pressure to appoint him, notably from Examiner publisher Reg Murphy. Molinari even offered seats on the committee to other supervisors—among them Lau, Pelosi and Dolson, all of whom turned Molinari down—thus leaving Molinari little alternative, according to this account.

Molinari, contacted by the Guardian, declined to discuss his deliberations and stuck to his public line that he appointed Kopp to Finance because of his experience and because he wanted to balance political philosophies, and old supervisors with new ones, on all the board's committees.

THE WHITE RABBIT

It looks like Mr. Marcus and Mayor Feinstein prevailed upon Dr. Nakashima, D.D.S.,



and the Planning Commission, to perform one more extraction on the smile of San Francisco.



by David Omar White

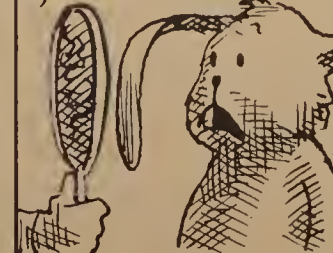
But the cavity that will be left by the absence of the City of Paris



will quickly be filled with spanking new plastic.



And before you know it, we'll be an All-American city again...



like Cleveland or Dallas.





PHOTO BY CHARLY FRANKLIN

A Jan. 14 demonstration at Mayor Feinstein's house: supporters of the I-Hotel, the Goodman Building and the City of Paris come together for a show of force.

BY WILLIAM RISTOW

Almost every day now the cliff-hanging saga of the International Hotel adds an important new development—two giant steps forward toward demolition one day, one tiny step back toward preservation (or at least toward buying a little more time) the next. Below, the record of the week.

Tuesday, Jan. 9: The Board of Permit Appeals had finally voted on Monday reluctantly to comply with Superior Court Judge Byron Arnold's 1976 court order—recently upheld on appeal—by voting to reinstate the demolition permit held by the Four Seas Investment Corp., owner of the I-Hotel. But there was one slight hitch: Arnold was out of town on Monday, so the result of the board vote could not be presented to him. Now, on Tuesday, Presiding Judge Francis Mayer steps in for Arnold and accepts the notice of the vote. This formally ends litigation that began in the autumn of 1976.

Wednesday, Jan. 10: On the advice of City Attorney George Agnost, Robert Levy, superintendent of the Bureau of Building Inspection, lifts the stop-work order the city initiated to block demolition during the litigation. At 5 pm, Levy sends written notice of this action to Four Seas.

Thursday, Jan. 11: Effective this morning, and for the first time since the demolition permit was issued March 18, 1975, Four Seas could begin tearing down the building unconstrained either by legal action or by tenants remaining in their rooms despite eviction orders. Normally the building owners would be required to give the city three days' notice prior to actually beginning demolition, but that requirement was satisfied, Levy says, by a meeting quietly held between the city, Four Seas, the demolition contractor and representatives of PG&E back on Jan. 4.

Meanwhile, Chester Hartman and attorneys for the hotel tenants have a last-gasp meeting with Chief Administrative Officer Roger Boas, who is Levy's superior and who could order either a reinstatement of the stop-work order or an outright revocation of the demolition permit. This latter action would be fully justified, hotel supporters argue, on the grounds that Four Seas had violated terms of the permit several times, including most notably when demolition was begun illegally in 1977—resulting in criminal convictions for both Four Seas and its contractor.

Boas listens attentively, but the presence of one other person at the meet-

ing—Dianne Barry, a deputy district attorney who has generally argued (along with Agnost) that there is no more legal basis for blocking demolition—telegraphs the likely result: that Boas will join other city officials by passing the decision to Agnost, who will continue to say Four Seas can begin work.

Friday, Jan. 12: 8:30 am: Sue Hestor, an attorney and community activist, and John Diamante, an I-Hotel supporter who ran for mayor in 1975, file an appeal as private citizens with the Board of Permit Appeals, asking that the board overturn Levy's decision to lift the stop-work order. They cite similar grounds to those presented to Boas on Thursday. The effect of this appeal, if all the paperwork can be handled before the hotel is torn down, would be to postpone demolition once again.

The board's executive director, Phillip Siggins, obviously displeased with

the Hestor/Diamante appeal, claims in an interview late in the day that the appeal won't officially be considered on record (and thus won't be able to delay demolition) until the board formally receives it at its regular meeting Jan. 17. Further, he adds his opinion that the entire action, if accepted, would constitute contempt of court.

Hestor and Diamante go ahead without paying much mind to Siggins, and deliver notice of their pending appeal to Levy's office. Levy, at 6 pm on Friday, gives his standard answer to the question of whether he will now reinstate the stop-work order: he must wait and let the city attorney decide, he says.

9 am: In an obscure hearing room on the 11th floor of 100 Van Ness Avenue, a hearing opens into the question of whether contractor Fred Grange—the man who was convicted in 1977 for going ahead with an illegal demolition at-

SHHHH—DON'T WAKE THE REPORTERS

It's only the I-Hotel falling

California's Brown Act says that public business must be conducted in as public a fashion as possible, and that governmental agencies have an obligation to keep the news media fully informed of public meetings. This point is particularly crucial when it comes to special emergency meetings like the Jan. 5 and Jan. 8 extraordinary sessions of San Francisco's Board of Permit Appeals: first, because such meetings generally are called to consider especially important business, and second, because they are usually called on extremely short notice—so short that few members of the public will ever learn of them unless the media can give notice.

But the principle of open government, as reflected in the Brown Act, took a hodgepodge at the hands of the Board of Permit Appeals and its executive director, Phillip Siggins. Rather than follow the principle of full advance notice to all the established news media, Siggins chose instead to provide the least possible notice under the law—and the result was a generally unreported drama involving one of the most controversial issues of public policy in recent years.

At the regular Jan. 3 meeting of the board, when two of its members first rebelled against obeying the court

order, the board scheduled a special session for 4 pm Friday, Jan. 5. This would prove to be an extraordinarily important session—and we at the Guardian were surprised when we realized, the morning of Jan. 5, that we had not received any notice whatsoever from the board. We knew of the meeting because we had been covering the story regularly, but we began to wonder if other media had been notified.

And so on Friday morning, a few hours before the meeting was to take place, we placed a few phone calls. Dave Perlman, city editor of the Chronicle told us he didn't know about the meeting and went to check with his reporter. When he returned to the phone he said nobody he talked to knew of it either, and he could find no written notification. He couldn't swear there hadn't been notice, Perlman said—just that he, the city editor, didn't know of any.

At the Progress, we spoke with reporter Mike Mewhinney, who told us he knew about the meeting only through his sources, and that the Progress had received no notice. If the session went on, he continued, his paper would be interested in challenging its legality under the Brown Act.

At the Examiner, we talked to Corrie Anders at the city desk. Like Perlman, he went out to check around and came back with the same results: there may have been a notice, but nobody knew of one, and the meeting wasn't on that afternoon's news schedule. Finally, half an hour later, we learned of the first faint evidence that some notice had been given, when Anders called back to report that a more extensive search mission in the newsroom had turned up a missive from the board.

Then, at 3:30 pm, just before the

tempt at the hotel—should lose his contractor's license. Michael Cohn, an administrative law judge, hears the case against Grange presented by deputy attorney general Richard Finn. But even if Cohn's recommendation (and final action by the Contractors' State Licensing Board) goes against Grange, it will almost certainly be too late for the hotel, since it would likely be several months before Grange's license would actually be lifted.

The irony: one branch of the public's legal apparatus—the San Francisco city attorney—grants Four Seas the go-ahead on demolition, and then two days later another branch—the California attorney general—goes before a judge just two blocks away seeking to remove the license of the contractor who is going to carry out that demolition. (There is no other reporter at this hearing, despite its symbolic and possibly practical importance. Indeed, it appears to be so remote a backwater of the complicated I-Hotel story that Finn actually refers to the hotel owners as Four Seasons, which

meeting was to start, we phoned Siggins to ask whether the meeting was going to proceed (Mewhinney at the Progress had said one source had told him the session would be postponed because of Brown Act objections). An obviously harried Siggins blustered that yes, of course the meeting would go on.

The question: Was there adequate notice given the news media? Siggins's response: Yes, we complied with the Brown Act.

And this is where we learned that Siggins is crafty enough with a legal loophole to win him the Shroud of Secrecy award of the week, for efforts at keeping the police in the dark far beyond the call of duty. Siggins, it seems, may indeed have complied with the letter of the law—because the law specifically requires him to provide written notice only to those news media requesting notice in writing. And of the more than 30 newspapers, magazines, wire services, tv stations and radio stations that cover the news in San Francisco, how many had gone to the trouble of sending Siggins a written plea for notice?

Four.

Well, five, actually, if you count Channel 8, a local cable tv station that doesn't cover any local news. (Siggins, when questioned about it, said he didn't know what Channel 8 was—just that it was on the board's list.) The four are the Chronicle and the Progress (neither of which could find any notice from Siggins when we called), the Examiner (which needed a special search to find one) and KPIX television—which runs away with the Newshound of the Week award by actually getting a camera to the Friday meeting and covering it, winning a "scoop" on a two-day-old story.

So those three newspapers and two tv

is a fashionable New York eating place, rather than Four Seas, which is a Thai liquor dealer's California corporation.)

Saturday, Jan. 13: John Molinari, president of the Board of Supervisors (and representative of the district in which the hotel is situated), tells the Guardian that he supports and will vote for the resolution introduced by Sup. Carol Ruth Silver on Jan. 8, urging the mayor to join in efforts to block demolition pending resolution of a court case that will decide whether the San Francisco Housing Authority can buy the hotel under eminent domain, then sell it to the tenants for operation as low-income housing. But Molinari adds he doesn't think this or anything else will turn Dianne Feinstein into a hotel supporter. This battle has essentially been lost, he believes—but he will lead the effort to take the \$1.3 million the board allocated in 1976 to buy the hotel and apply it to other low-income housing in the hard-pressed Chinatown area.

Sunday, Jan. 14: The elements of *continued next page*

stations were the only media Siggins felt called upon to notify of this critical meeting and of the final emergency meeting on Jan. 8 (this latter instance even though board chairman David Scott had specifically told Guardian publisher Bruce B. Brugmann at the Jan. 5 meeting, on the record and in Siggins's hearing, that this time *all* the newsgathering organizations would be notified).

The point, as Brugmann made it to the Board of Permit Appeals in officially protesting the holding of the Jan. 5 and Jan. 8 meetings: if any public body wants to take a vote on such an enormously controversial issue as demolishing the International Hotel, it must not be allowed to do it at midnight, behind closed doors, in emergency sessions at 4 p.m. Friday afternoon or 8 a.m. Monday morning with only four local media organizations notified. They must do it in broad daylight, with full public notice, with full opportunity for the public to attend and to watch and to speak out before the fatal vote is cast.

Footnote: Runner-up Shroud of Secrecy awards to the San Francisco Chronicle and Examiner and all the other local media that have largely ignored the struggle over the International Hotel for ten years now, coming out of the woodwork to cover the story only when an eviction takes place or a sheriff goes to jail, and never providing the background coverage on how and why the city's elected officials are selling out the interests of some elderly Filipino tenants in favor of a lawbreaking corporate landlord. The media have never followed up on the reports of Judge Byron Arnold's notorious real-estate violations of I-Hotel landlord Supasit Mahaguna, the Thai liquor magnate. They have failed to

continued page 34

continued from previous page

ture, proving slightly more friendly than the rulers of the city to the tenants and their friends, provide a brief break in a weekend of incessant rain—long enough for a small demonstration in front of Feinstein's Lyon Street home. This demonstration features supporters of the City of Paris and the Goodman Building as well as the I-Hotel, linking the mayor's steadfast opposition to preservation of these three symbols of San Francisco's heritage and community life (see "The week Feinstein tried to wreck San Francisco," Guardian 1/10/79).

The mayor—who in December had refused to meet representatives of the tenants in her office—agrees to talk to four hotel supporters now. She takes the well-worn position so popular in City Hall these days: her hands are tied by the decisions of the court, and any action to delay demolition would constitute contempt. (She doesn't mention that she has a long record of opposing the interests of the hotel's supporters, however.)

Tenants and support groups have now begun regular patrols, watching for any signs of the start of demolition—to allow time to mount some sort of protest action.

Monday, Jan. 15: Roger Boas (see Thursday) is lying low. The chief administrative officer had promised an answer to the hotel supporters about his position by Friday, the day after their meeting. But on Friday, the only word

is a message left on Chester Hartman's telephone recorder saying that Dianne Barry was communicating with the hotel's attorneys. By Monday evening, nobody has heard anything from Barry or Boas on the subject, and Boas has failed to return repeated calls from the Guardian trying to place him on the record.

But Robert Levy (see Friday) does hear from Barry, and she lets him off the hook late this afternoon, passing along the city attorney's ruling that the Hestor/Diamante appeal doesn't require an immediate reinstatement of the stop-work order. Fred Grange, the demolition contractor, tells the Guardian he doesn't intend to start actual demolition this week, although he and his foreman did visit the site Saturday to survey it.

Tuesday, Jan. 16: Initial cleanup work preparatory for demolition begins at the International Hotel. The final stage has begun.

Coming up Wednesday, Jan. 17: First, the Finance Committee of the Board of Supervisors, with or without the demoted Quentin Kopp, will consider Sup. Silver's resolution in support of the hotel. Second, and more important, the Board of Permit Appeals will meet (5 pm, room 280, City Hall) to consider the Hestor/Diamante appeal—and perhaps delay demolition still further. We'll be reporting on the results next week—and particularly on the stance that City Attorney George Agnost, who is ostensibly the board's lawyer, takes if the board wants to uphold or accept the appeal.

THE CO-OP ON THE REBOUND

The Berkeley Co-op, in serious financial difficulty earlier this year (see Guardian 10/12/78), has temporarily stemmed its downhill slide, aided by the four-month strike against Safeway, Lucky, Ralph's and Alpha Beta. Losses, which were accumulating at the rate of more than \$100,000 a month this summer, turned to savings once the strike began.

As a result, the nation's largest consumer cooperative reported an operating loss of less than \$800,000 for the fiscal year that ended Sept. 30. Earlier in the year its losses had been as high as \$1.2 million, which led to the dismissal of General Manager Leonard Levitt. The state recently announced that it would allow Co-op to resume selling shares. Share sales were halted last spring because the state deemed the food chain's financial position too shaky.

Meanwhile, Co-op members have been voting to fill three seats on the board of directors, with balloting scheduled to run until Jan. 21. Margo Robison, one of the organizers of last year's campaign to recall four board members because of the overwhelming losses, is one candidate on a slate that also includes Willie Thompson and Fred Guy.

Robison is currently vice-chair of the Shattuck Avenue Center Council. Thompson is chairman of the North Oakland Center Council, which helped save that store from a board-ordered shut-down last summer and

turned it into a fairly successful operation, and Guy is past president of the University Student Co-op Association.

They are campaigning for stronger local control, lower prices, better training for employees and rebuilding the Education Department, which was sharply cut back during last year's financial crisis.

None of the other five candidates claim to be part of a slate, although the Cooperative Coalition, which is led by members of the board that engineered the Co-op financial crisis, has endorsed incumbent Marsha Harris and two independents, Helen Gracier and Terry Baird. Harris is running on a program of fiscal responsibility and sound business practices, while Gracier says her knowledge of day-to-day Co-op operations, gained while working as a Co-op accounting supervisor, will aid in making sound fiscal decisions.

Baird, who has served on numerous Co-op committees and has chaired the El Cerrito Center Council, is stressing the need to strengthen board committees, revising the by-laws and refining the current policy on labeling controversial products.

Alfred Haldeen and Oser Price have both been affiliated with the Natural Foods Center Council, of which Haldeen was chairman for the past two years. They condemn poor Co-op management, lack of knowledge about natural foods by Co-op employees and discrimination by the Co-op board against its natural foods centers.

Whatever the result of the election, the Co-op still faces the challenge of pulling itself completely out of the red, holding on to the customers it has gained during the strike and improving its management techniques in the face of strong competition from Safeway, Lucky, Ralph's and rest.

—Art Goldberg

THE DELLUMS MACHINE ENGINEERS A RACIAL CRISIS IN BERKELEY

BY ART GOLDBERG

Congressman Ron Dellums has plunged Berkeley Citizens Action (BCA), the organization that helped launch his political career, into a deeply divisive racial crisis by insisting that it nominate a black man for mayor in next April's election. Dellum's insistence, which resulted in a BCA convention deadlock after six ballots last Sunday with his candidate trailing badly, apparently arises out of his desire to become chairman of the Congressional Black Caucus.

According to several sources, Dellums, who has always stressed a "coalition politics" of blacks and whites working together, now feels that he cannot endorse BCA City Councilman John Denton, who is white, against incumbent Mayor Warren Widener, who is black, and still gain leadership of the caucus. Denton has supported Dellums in every electoral effort he has undertaken, while Dellums and Widener have been bitter political enemies since 1971.

The Dellums forces, which included Alameda County Supervisor John George, Berkeley Auditor Florence McDonald and former City Councilwoman Ying Lee Kelley, are backing Gus Newport, a 35-year-old black employment analyst for the Department of Labor who has lived in Berkeley for just five years and never held elective office.

Denton is a 65-year-old lawyer, land economist and former university professor who has fought for progressive causes in Berkeley for the past 18 years. He is the author of the Neighborhood Preservation Ordinance, has supported rent rebate and tenants' rights measures and has strongly opposed the demolition of housing. He has worked closely with the NAACP and in the early Sixties established the Urban Extension Program at the University of California to serve the predominantly black poverty areas of West Oakland. He is completing his first term on the Council.

Newport led Denton by ten votes after the first ballot Sunday, but after both candidates were asked to speak to the convention for a second time and

answer questions from the floor, Denton took the lead on the second ballot, and slowly widened it until he led 121-72 at the end of the fifth ballot. Although this represented more than 60% of those voting, Denton was still nine votes short of the two-thirds margin needed to nominate. Newport, counseled by Dellums's top local aide, Don Hopkins, and by Supervisor George, still refused to withdraw.

A sixth ballot, taken after Hopkins addressed the convention and after McDonald threatened not to run for City Council if Denton were nominated, reduced Denton's margin to 115-79. At that point, after seven hours of politicking, the convention voted to adjourn until this Saturday, amid speculation that BCA might not survive the rupture.

The organization had somehow endured stormy nominating conventions in 1971, 1973 and 1977, but Dellums and the other elected officials have usually played moderating roles, trying to bring the factions together. This year, of all the officials whom BCA has helped to elect, only Assemblyman Tom Bates has stayed completely out of the group's internal struggles.

On the eve of the convention, Dellums personally addressed BCA's candidate search committee for several hours, asking it to recommend Newport unanimously. Instead, the committee refused to make a recommendation on a mayoral candidate, although it did file a comprehensive report on potential candidates for City Council, auditor and school board.

BCA has nominated numerous black candidates in the past and has played major roles in electing Dellums and George, but it has never made much of an electoral dent in Berkeley's rather conservative black community. Widener and the more conservative Berkeley Democratic Club control that vote largely through the black churches.

Denton told the convention that he felt he could do better than Newport in the black community, because he is widely known there for his civil rights and anti-poverty work. He was nominated by two black women, one of whom, longtime community activist Mabel

Howard, said she had worked with Denton for years and felt he was the best and most experienced candidate. She suggested that Newport run for the council first, which he has thus far refused to do.

Newport's supporters believe that after the defeat of Lt. Gov. Mervyn Dymally and of Yvonne Burke for Attorney General, it would be seen as the sign of a backlash if Berkeley were to replace a black mayor with a white one. As Supervisor George told the Guardian, "At this historical moment, it is necessary to have a black candidate for mayor in order to keep BCA committed to social programs for the poor, senior citizens and third-world people."

Denton's backers feel they no longer have to be so conscious of race in choosing candidates for political office. They point out that besides having a black mayor, Berkeley also has a black city manager, a black city attorney, a black police chief, a black director of housing and development, a black director of public health and a black citizen's assistant (ombudsman). In addition, more than half the city's employees are minorities, although Berkeley's population is about two-thirds white.

Their feeling is that Denton is the strongest candidate, and with his record of neighborhood and land-use concerns, he has the best chance of defeating Widener, who has been under fire from community groups for pushing landlord and real-estate interests at the expense of the neighborhoods. In a recent City Council vote, two members whom Widener helped elect reversed their positions of six months ago and voted with BCA to make it more difficult to convert housing to commercial use. Widener has also alienated Councilman William Rumford, a former ally, who is planning to run for the council as an independent rather than as part of the Widener slate.

With the moderate forces divided for the first time in eight years, and with a potentially strong slate of candidates, BCA went into the convention with the hope that it might bring a progressive majority to the council in April. It was expecting to build on its success of last November when it overwhelmingly passed the rent rebate initiative and defeated three ballot propositions endorsed by Mayor Widener.

As Tom Hayden noted in some preliminary remarks before his keynote speech, conflicts within a group can either signify "growth pains or the death rattle of an outmoded organization."

ALL THE WAY DOWN WITH WILLIE BROWN

The story of a poor black who fled Texan segregation to become a California social reformer, then circled back to become a well-paid mouthpiece for a Dallas corporation

BY BURTON H. WOLFE

"That's bullshit!" Willie Brown declared emphatically, banging his right hand on the table as we finished breakfast in the Miyako Hotel. "That plan is bullshit!"

The plan I had brought up, with a resultant agitation of Brown's adrenalin, was that of Steve Bechtel, president of the Bechtel Corp., Edgar Kaiser, chairman of Kaiser Industries, and other big business leaders of the Bay Area: Manhattanize San Francisco. Centralize commerce and recreation in a downtown complex of highrise buildings, and bring hordes of people into the centralized highrise district from an ever-widening ring of suburban communities by means of a mass rail transit system.

Assemblyman Willie L. Brown, Jr., to use his full name, expressed opposition to that plan more forcefully than any major politician I had ever come across.

"No more commercial structures should be built, in San Francisco or anywhere," Brown said. "All neighborhoods should be a mixture of residence and work, places people can live in and work in both. Each residential neighborhood should be surrounded with all necessary services: schools, hospitals, offices, factories, recreation centers, parks."

These bold words are from an interview six years ago which was never printed because of a foolish agreement I made with Brown to hold off while he made a run for mayor of San Francisco. The agreement is no longer in effect because he broke his pledge to run. I am publishing it now because of the deterioration in Brown's ethics: his lavish expenditure of state money on automobiles, his obnoxious flaunting of his newly found wealth, his effort to gain fancy legal fees in projects earning thousands of dollars off poverty housing, his representation of mobster Anthony "Tony" Romano in the scandal-splattered Sunol Valley Golf Course deal, his touting of black people in New Jersey for approval of a ca-

sino-gambling referendum, his relationship with nude encounter parlor merchant Samuel J. Conti, and most recently his paid legal flacking for Neiman-Marcus in that firm's effort to tear down the City of Paris and replace it with an aptly described "cheese box" department store. (At a public hearing in City Hall on Jan. 11, he called his work for Neiman-Marcus "a labor of love.")

"A MORAL CRUSADE"

I took Willie Brown to breakfast at the beginning of 1973 because there had been rumors in political circles and in Herb Caen's column that he was about to declare himself a candidate for mayor of San Francisco. I wanted to find out whether he would offer an alternative to the Joseph Alioto administration, which had destroyed at least a third of the city. And Willie Brown did. He offered the alternative of decentralization.

"We've got to educate people away from the old rhetoric by big business, and by labor unions that are only interested in whatever creates jobs, that building more and more highrises is the only way to make money and work. We have to re-educate the public toward creating light industry in the suburbs instead, light industry that looks no different from a house. I'm talking about the whole new city. I believe people here are ready to vote on that basis."

Who would educate and lead the people to vote on that basis? "Williebrown will do it," Willie Brown told me, running his two names together as he often did in describing himself in the third person style that 19th-century historian Henry Adams used for self-assessment. There would be "a moral crusade wrapped around a Williebrown campaign for mayor," he vowed.

Within two months after that, Willie Brown stopped running for mayor of San Francisco and agreed to a political deal with his pal Robert Moretti, then speaker of the Assembly in the California State Legislature: Moretti would run for governor and win. The political faction he had built, which fea-



Willie Brown and CAO Roger Boas chat amiably at the Jan. 11 Planning Commission meeting. Boas then made the motion for Neiman-Marcus to demolish the City of Paris.

tured Willie Brown near the top, would then manipulate votes in the Assembly for Brown to replace Moretti as speaker. As the speaker, Willie would whip together votes in favor of Governor Moretti's policies.

Instead, another Brown, Jerry, won the governorship and his associate Leo McCarthy became speaker, while Willie's political stature faded into mediocrity. Not only had Willie lost the power to move up in the legislature, but he had also lost his backing for the mayoralty of SF. Instead of running himself, he supported another member of the Moretti faction, George Moscone.

After Moscone won the mayor's job, people from Willie Brown's office became his key aides. As Moscone turned into an advocate of Manhattanizing San Francisco more than ever, Brown not only offered no opposition but also began seeking his own rewards from the sell-out, cutting himself into real-estate deals that depended on the conversion of Baghdad-by-the-Bay into a West Coast replica of the Big Apple.

So it was that after promising to create a "Black Mr. Chips Goes to Sacramento" saga and then a "moral crusade" in San Francisco, Willie Brown became just another machine politician seeking power and wealth in the white man's profit-oriented society. To a certain extent, it's a story that is illustrated by most other black political leaders in America: former

Cleveland mayor Carl Stokes, Los Angeles mayor Tom Bradley, former supervisor Terry Francois, deposed Massachusetts senator Edward Brooke. They were all crusading against the established order at one time, but eventually turned into Uncle Toms, supporting whatever big white business and big white labor decreed was best for moneymaking and job-creating.

Though it's depressing to write about the transmutation of a black social crusader into an Uncle Tom, I am moved to describe the glory days of Willie Brown before they are lost to buried history as he is swallowed in the machinations of big business people killers.

AN EARLY-DAY SIT-IN

Twenty years ago, as a lawyer for the NAACP, Brown popped into print via a wrangle with Carl and Fred Gellert, the real-estate brothers who turned Twin Peaks into a U.S. Army-like barracks area, Brown and his wife, the former Blanche Vitero, looking for expanded living quarters, inspected a house on Christopher Drive in the Gellerts' Forest Knolls development on the south side of Mt. Sutro. Agents for the Gellerts informed the Browns that the house was not open to blacks. Brown's reaction was to camp in the house with his wife, children and friends every day for a week from opening until closing time, using the Gellerts' advertised free telephone and

coffee service.

Brown's lark, amounting to the first sit-in demonstration in America's so-called nondiscriminatory North, attracted national newspaper and television coverage and became the social catalyst for the San Francisco Board of Supervisors' adoption of a fair-housing ordinance. It was the first time that many citizens of San Francisco learned about the activities of a new man in town named Willie Brown.

After the Gellerts were forced to show their house on Christopher Drive to the Browns, Willie declined to buy it. He had suddenly become aware of himself as a politician, and he knew he would run for election to the state legislature some day. He decided his biggest vote-getting potential lay within the cosmopolitan 18th Assembly district, extending from the Haight-Ashbury through the Western Addition to Pacific Heights. So he and Blanche bought a house on Masonic Avenue in the Haight where they have lived ever since.

In the same year that Brown made headlines through his sit-in against the Gellerts, 1960, he was elected to the San Francisco Democratic Central Committee. In 1962 he made his first run for the Assembly and lost. He tried again in 1964 and won, defeating incumbent Edward M. Gaffney, a veteran of 20 years.

As a freshman assemblyman, Brown attracted news coverage

continued next page

ALL THE WAY DOWN WITH WILLIE BROWN

continued from previous page

when he broke the dark suit-white collar-slim tie tradition of his colleagues by appearing on the floor of the Assembly dressed in a Nehru suit. In lieu of the usual black Cadillac, Chrysler or Lincoln, he drove around in a silver Porsche.

Some of Brown's supporters became critical of the time and money he devoted to style and fashion. His wardrobe grew to a hundred suits and more. Who needed all those suits? Why should Brown spend so much time shopping for clothes? Why wasn't he devoting that time and money to the advancement of disenfranchised blacks?

The questions were asked not only by blacks, but also by whites suffering the great illusion of what would happen if representatives of downtrodden minorities gained power. The illusion was that they would try to change the social system in ways that would redistribute wealth equitably and protect the environment from the ravages of big money. But the rising blacks fooled the whites who were championing their cause. What they really wanted all the time was not to *change* white society, but to *join* it.

So it was that black businessmen became land exploiters and slum landlords. Black disc jockeys and athletes became pimps for company products they never actually used. Black politicians sought the same money suppliers white ones did.

The Willie Brown story is flashed in modern American society on thousands of street corners, behind the wheels of fancy automobiles and on the tubes of millions of television sets: Poor black wins fame and fortune, makes it in the white man's world and flaunts himself in that world in the most expensive, the most stylish, the most attention-grabbing accoutrements he can buy. Why was it that white social reformers expected anything else?

UP FROM MINEOLA

Willie L. Brown, Jr., is the fourth of five children sired by a railroad porter who deserted his family in the farm town of Mineola, Texas, 80 miles southeast of Dallas. Willie was born in 1934 and was raised in the home of his grandmother, who was on welfare, while his mother worked as a domestic. Their house was a shack with no indoor plumbing on the black side of Mineola, which was divided in half geographically and racially by railroad tracks. The five Brown children shared one bedroom and an outhouse. They helped to care for the fam-

ily's hogs and chickens and to grow vegetables in a truck garden.

At the age of ten, Willie Brown began working as a shoeshine boy, then later as a janitor, after school and on weekends. School was a frame building with five rooms to accommodate 250 children in grades one through 12. It was segregated. All teachers were black. Brown remembers walking to the school, a long distance from

body leader at San Francisco State. With his white friends John and Bob Burton, he put together a coalition that also succeeded in electing the first Chinese and the first woman to the student board of directors. That was his start in politics.

Instead of becoming a math teacher, Brown enrolled as a law student at the Hastings College campus of UC along with John and Bob Burton. Continuing their political cooperation,

Perhaps I was naive in believing Brown would ever run for mayor on a platform of ending the Manhattanization of the last livable big city in America.

home, while white children were bused across town to their own segregated classrooms, jeering as they passed Willie and his black companions, who were splashed at times with mud from the bus wheels.

Brown, the top scholar in his high school graduating class of 13 youngsters, left Texas in 1951 with a feeling of rancor toward the state's racist, segregationist customs. Confident there "had to be something better elsewhere," as he put it, he traveled to San Francisco on small savings from his janitor's job, hoping to study at Stanford University and become a mathematics teacher.

Unable to gain admittance at Stanford, Brown took the entrance examination of San Francisco State College and flunked it. He was given a break, though, by a psychologist who said Brown's failure was due not to lack of intelligence but only to the low academic standards of Texas schools. Consequently, he was accepted to San Francisco State anyway.

With no more than the equivalent of a ninth-grade California education, unable even to read *Time* magazine, Brown pored over books in the dormitory where he lived, looking up every unknown word in a dictionary, until he could "speak the language," as he phrases it. To support himself at first, he worked as a shoe salesman in a Florsheim store on Fillmore Street. Later he became janitor and recreation director of a Presbyterian church, while moonlighting as janitor of a Methodist church.

Despite the heavy schedule of study and work, Brown found enough time for social and political activities to become the president of a national fraternity and the first black student

they formed what they construed to be a "liberal coalition" to battle the "conservative faction" that ruled the San Francisco Young Democrats. Brown was elected president of his class at Hastings, became an editor of the Law Review and eventually obtained a Juris Doctorate. After graduation he practiced law with Terry Francois, then Northern California director of the NAACP. Brown also served as NAACP legal counsel for the redressing of grievances and taught law at Hastings College.

Eventually Brown and Francois split, winding up enemies. Francois cast his lot with the city's white businessmen who ran the Chamber of Commerce, the Downtown Association, the real-estate interests, the faction that turned downtown San Francisco into a second Manhattan and is trying to follow suit in the rest of the city. Brown pledged his allegiance to a clique loosely described by the daily newspapers as "the Burton machine," once considered anti-establishment but now just a slightly different element of the camp Francois bedded in.

Willie Brown never liked the description of himself as part of any "machine," and he told me with shaking head and pouting lips:

"I can't put any credence in a 'Burton machine.' There is a combination of groups working together in San Francisco: racial minorities, progressive labor unions, pensioners, the gay community, the avant-garde, the student community, the ecologists, the population control advocates, and so on. That combination produces around 40% of the votes in this city, and I suppose that's what the newspapers describe as the 'Burton machine.' It's true that Phil and John Burton, and Willie Brown, are the beneficiaries of

these votes. But Willie Brown is not part of any machine. Willie Brown does not belong to anybody."

FADED IDEALS

Whatever you want to call the vote combination Willie Brown talks about, it sent him to the state legislature. By 1968, four years after his election, Brown became Democratic Party whip and developed enough support to reward his backers with a few bills: the removal of criminal sanctions from certain private sex acts, increased educational opportunities for minorities, decriminalization of marijuana use and other legislation along those lines—mostly rather minor legislation, certainly none of it revolutionary.

Actually, once Brown won the chairmanship of the Assembly's Ways and Means Committee, the bulk of his work became routine, though not unimportant, political maneuvering. Most of his time was spent working out details of a multi-billion-dollar state budget and pushing other politicians' bills through the Assembly. The job required reading all pending bills for several hours prior to committee meetings, thrashing out differences with both Democrats and Republicans during sessions lasting as long as eight hours and then coordinating with Assembly Speaker Bob Moretti and State Senate leaders to work out compromises necessary for passage.

Once a young legislator becomes enmeshed in that kind of everyday political machinery, crusades and "overviews," as the sociologists call them, fade from sight. Ideals are replaced by a power game in which the participants vie for ascendancy of their party factions by fighting over thousands of minor details in hundreds of pieces of legislation that have little to do with the major problems of modern society. Once that process grabs hold of a young crusader, he becomes trapped within its fixed rules for playing the game, and then it's downhill all the way.

In the November 1972 election Willie Brown's candidate, George McGovern, won a heavy majority of the votes in San Francisco over his Republican opponent Richard Nixon. At the same time, the two men who were considered Willie's major opposition in the buildup for a liberal Democratic mayoral candidate in San Francisco, Roger Boas and Ronald Pelosi, were dealt severe setbacks in their races for U.S. Congress and state Senate respectively.

And with that the San Francisco Examiner ran a front-page story the day after the election headlined "Willie Brown Cheered by Black Mayor Chances."

It was two months later that I took Brown to breakfast at the Miyako Hotel to discuss local politics and other matters. He glistened with confidence and downed a three-course meal with gusto as he talked of the future.

"I spent so much time last year working for George McGovern," he said, "that there was no time left at all for campaigning in my own district. Now, I could have at least endorsed the Democratic candidate for the state Senate, and if I had he would have won. Since I did not endorse Pelosi, that told people something must be wrong with Pelosi. So Milton Marks became the first Republican politician in this city to carry all the black precincts. The same people who were for Marks were for busing, reduced penalties for use of marijuana, elimination of the death penalty. These were my issues.

"There was also a proposition [calling for local primary elections] directed specifically against a Hongisto or Willie Brown type, and we beat it, and so this opens speculation that I might run for mayor with Dick Hongisto as my police chief."

I asked Brown if he thought it would be possible for him to succeed in such a race by being honest and by seeking genuine reform.

"I think it's the best way to succeed," he replied. "San Francisco is pretty hip politically and it's becoming hipper. From now on in this city, any politician who fails to deal with the informed voter is not going to get the majority he needs to win the election. The people of this city are ready to follow some strong leadership."

But, I objected, he would have to overcome the Chronicle and the Examiner, whose editors support him as long as he remains in Sacramento but would switch to opposition if he tried to become the first black mayor of San Francisco. "And," I added, "you would also be a threat to the business community because you're for redistribution of wealth, and to the big construction unions and the Teamsters because you're black and their leadership is racist."

"That doesn't matter," Brown said, waving me off. "I've established enough of a myth, enough of a reputation, to win anyway. I can go beyond their influence. I'm the candidate of the working press. And I'm the candidate of that whole

bloc of voters I mentioned before, the combination of communities the newspapers call 'the Burton machine.' It's big enough now that I think I can get, I know I can get, 45% of the vote—45% minimum.

"I'll have the black community, the artistic community, the college community, the ecological community, the younger business community, the mental health community, the gay community, the young lawyers, the progressive unions, the people for self-help housing. If Willie Brown runs for mayor, these communities will work like they never had before to elect him. There will be a revival spirit around a Willie Brown candidacy."

But as it turned out, there was no machine as Willie defined it. The machine was a tiny political clique that controlled his destiny. I could see it coming when he talked to me about Moretti's influence on him.

"There's probably nobody closer to Moretti than me," Brown said. "He's been a big influence on me, a steadying influence. When I first got up to the Assembly, I was a hothead. I tended to blow my cool. Moretti taught me to keep calm, to handle things in a cooler way."

Translation: Moretti told Brown that if he continued to speak and act the role of a crusading idealist, pounding away at major social problems in grand revolutionary terms, he

would get nowhere. If he wanted to gain power, he would have to play party politics and calm down.

In the wake of Watergate scandals and revulsion against strict party line politics, the strategy backfired. Jerry Brown emerged as the anti-establishment reformer, Moretti came across as too much of the old-style cloakroom politician, and Willie Brown went down to defeat with him.

And down with Willie Brown went the last chance to save San Francisco from the fate of Manhattan.

THE DOWNWARD ROAD

Here's a chronicle of what became of Willie Brown, social reformer:

From the San Francisco Chronicle of Jan. 1, 1976: "Assemblyman Willie Brown is going to sell his 145-mile-an-hour jet-black Porsche Carrera because he wants to buy a faster car. . . . The price for the third Porsche he has owned, which sold new at \$24,000, is \$17,000, Brown said yesterday. He said he has driven the car at speeds up to 145 mph. . . . Brown said he has his eye on a \$30,000 turbo-charged Carrera that would probably have a top speed of 220 mph."

From Dick Nolan's column in the Examiner of Sept. 10, 1976: "There's something over \$12 million in this bundle. . . [for the] purpose of demolishing some of the worst of Housing

Authority project units and patching up the rest. It's all federal money. Without letting it get around (as in advertising for public bids), the [SF Housing] Authority submitted a proposal. . . [that] would have paid builder Al Maisin over \$1 million to dole out the actual construction contracts and oversee the contractors. Assemblyman Willie Brown was in the proposal for about \$45,000 worth of legal fees."

From the Examiner of Sept. 17, 1976: "Brown now represents Anthony 'Tony' Romano, one-time mobster seeking damages from The City for cancellation of his lease on The City's Sunol Valley Golf Course in Southern Alameda County."

From the Chronicle of Oct. 12, 1976: "California Assemblyman Willie Brown is leading a strong effort by pro-casino forces here [Atlantic City, N.J.] to convince New Jersey's black voters to approve a casino gambling referendum November 2. Brown has been paid at least \$5,000 and another \$2,035 in expenses so far by the. . . pro-casino committee, made up of resort businessmen and officials. . . . Sanford L. Weiner, the San Francisco political campaign manager hired by the pro-casino group to head its statewide drive. . . said Brown will be paid another \$5,000 for his services before the end of the campaign. Weiner said Brown is spending three or four days a week in

New Jersey working on the pro-casino campaign."

From the Chronicle of April 6, 1977: "Information discovered by The Chronicle shows that Samuel J. Conti—Broadway's merchant prince of nudity and neon—purchased a television set worth almost \$2,500 last fall and had it sent to his attorney, Assemblyman Willie L. Brown, Jr. . . . When Brown filed his annual Statement of Economic Interests with the Fair Political Practices Commission. . . he did not list any gifts. And Conti's name—or those of any of his nude encounter enterprises or corporations—did not appear on the forms as a law client."

Thus ends the career of Willie Brown, social crusader, and begins the trade of Willie Brown, consort of Big Money. He has traveled the fame-and-fortune train in a circle: from the black side of the tracks in a segregated Texas town to well-paid mouthpiece for one of that state's wealthy white-run companies, Neiman-Marcus, would-be converter of San Francisco's Union Square into Dallas-style cheese box.

Perhaps I was naive in believing Brown would ever run for mayor on a platform of ending the Manhattanization of the last livable big city in America. But whether he intended to or not is now beside the point. Today he spends his time on big money deals, neglecting his constit-

uents and his duties in Sacramento. Constituents' letters and phone calls pile up in his office unanswered. He didn't even show up on the Assembly floor (or was present and didn't vote) on eight of the crucial 20 bills used by Americans for Democratic Action to compile their 1977 voting profile—the worst attendance record on these measures in the Assembly. He didn't vote on the anti-redlining bill, the bill to stiffen housing-discrimination penalties, the \$20 million housing construction bonds or the measure to ban fluorocarbons in aerosol spray cans.

As soon as a half-decent campaigner from Willie's district works up the desire and funds to take him on and make all this known to the people of the district, Brown will be defeated and wiped out of politics forever, and his fairytale of using power to humanize San Francisco will be destroyed in the exhausts of his 220-mph automobile.

And now the question remaining is: What political leader can be trusted to stay uncorrupted by Big Money and make one last try to save what's left of the Baghdad-by-the-Bay that is now half Manhattan West? Who will try to make Willie Brown's glorious dream a reality instead of broken faith? Is there anyone left to hope in and to trust? ■

NBC'S CONTROVERSIAL REPORT ON MARIJUANA AND HEALTH

BY EUGENE
SCHOENFELD, M. D.

Dear Dr. Schoenfeld:
What effect does smoking marijuana have on the respiratory system? How does it compare with tobacco?

ANSWER: NBC News recently presented an hour-long documentary that concluded marijuana was far more dangerous than had been earlier believed. One of the most extraordinary statements made during this program was the assertion that five marijuana joints were equivalent to 112 tobacco cigarettes in their effect on the lungs. NBC based this statement on the research of Dr. Donald Tashkin of UCLA. On January 10, 1979, I had a long

telephone conversation with Dr. Tashkin regarding marijuana and respiratory function.

In 1976 the *New England Journal of Medicine* published Tashkin's study of 28 young men encouraged to smoke all the government-supplied marijuana they wished. The subjects had previously smoked an average of one marijuana joint a day for several years. When the study began, the physiology of their lungs was within normal limits. Allowed to smoke as much marijuana as they liked, the average consumption rose to five joints a day (the individual range was one to 20 joints a day). Dr. Tashkin found that acute respiratory function declined as marijuana usage increased and that the decline in function seemed related to the amount smoked.

Tashkin next applied for a grant from the National Institute on Drug Abuse for an epidemiological study of marijuana and lung function, but his request was denied. So, he says, he did the next best thing—comparing a group of marijuana smokers with a similar group of non-marijuana smokers. Tashkin did baseline studies on 74 individuals who had smoked one joint a day for four or five years. He then matched them with 74 subjects of the same age, size and sex who didn't smoke marijuana. The only differences he found were in "airway conductance." Dr. Tashkin concluded that chronic marijuana use narrowed large airways in the lungs, while tobacco tended to narrow the small airways.

Now here's where the five joints equalling 112 tobacco cigarettes enters the story.

Tashkin believes marijuana does something to lungs that tobacco doesn't, i.e., affect large airway resistance and conductance. He prepared graphs comparing various lung functions in tobacco and marijuana users, including airway resistance and conductance. Extrapolating from the graphs, it would theoretically take 112 cigarettes a week to produce the same large airway changes as five joints a week. But even this

theoretical comparison involves only two of many lung functions studied. Tashkin never meant to imply that marijuana was 21 times worse for the lungs than tobacco, only that it did something that tobacco didn't. He told me, "I kind of regret having agreed [to NBC] to that kind of comparison. I only referred to airway resistance." Asthmatics benefit from marijuana because of its pharmacologic effect in widening the airways," he continued. It's the irritant effect of the smoke, he thinks, which later narrows the airways.

Dr. Tashkin fears some marijuana users may later develop lung tumors. He believes marijuana smoke is twice as carcinogenic as tobacco smoke. Since marijuana contains demonstrably more tar than a similar quantity of tobacco, this seems a reasonable, if unproven, assumption. "Of course," Tashkin pointed out, "even though there is no doubt that cigarettes cause lung cancer, only one in a thousand adult smokers ever develops lung cancer. What I'm doing is raising the question of potential risk for marijuana smokers. As with tobacco we won't have definite evidence for 20 years or so. We do know marijuana is not harmful acutely."

To sum up, the assertion that

marijuana is 21 times more harmful to the lungs than tobacco is an absurd distortion of known facts. But it would be equally absurd not to expect lung problems when inhaling large quantities of smoke from any source.

Dear Dr. Schoenfeld:

As a tutor of students of all ages and an occasional teacher of adults at Soledad Prison, I'd be very interested in seeing the article on dyslexia mentioned in the column on your late friend Dirty Al. Felt as though I knew him. Have met lots of his brothers.

ANSWER: *Family Practice News* reports that a new booklet describing present knowledge about dyslexia has been published by the National Institute of Child Health and Human Development. Single free copies of "Developmental Dyslexia and Related Reading Disorders" may be obtained from the Office of Research Reporting, Building 31, Room 2A-34, 9000 Rockville Pike, Bethesda, Md. 20014.

Dr. Schoenfeld welcomes your letters, but can answer questions only within this column. Write him c/o Bay Guardian, 2700 19th St., San Francisco, CA 94110.

PORN TURNS MEAN

The darker side of erotica

BY JUDITH LANDY

The blonde woman hangs upside down by one leg, naked, bound and gagged. "Like a lamb, Crystal is sacrificed to sex," says the caption under the full-page color photo.

"Imagine tying up Crystal, a luscious female, securing her with ropes and chains, then doing with her anything that pleases you," says another caption in the truncated story that accompanies the photos in the glossy magazine called *Lust Bound*.

If a growing contingent of feminist groups had its way, this magazine would not be for sale at North Beach Books or anywhere else, for that matter.

Hardcore pornography showing women being bound, raped and tortured promotes violent crimes against women and should be eliminated, say spokespersons for the San Francisco-based Women Against Violence in Pornography and Media (WAVPM) and sister organizations in major U.S. and European cities.

While civil libertarians debate First Amendment implications of censorship and psychiatrists argue over whether images incite to acts, the women are marching, picketing and pressuring porn sellers and mass media to do away with the images they find degrading and dangerous.

The campaign is no passing fad. The WAVPM-sponsored "Take Back the Night" march down Broadway's sleaze zone last November attracted a reported 5,000 demonstrators. It followed similar demonstrations by like-minded groups in Los Angeles, New York, Pittsburgh, Philadelphia, Boston, London, Amsterdam and West Germany over the past year.

WAVPM and its supporters aren't against sex or sexually explicit erotica, says Laura Lederer, 27, a WAVPM founder. What they're after is a new genre of sadistic porn produced by an industry they say cranks out incitements to mayhem in the name of sex and huge profits.

"Hardcore pornography," a few years ago, meant explicit

sex acts between consenting partners. It now means bondage, subjugation, torture, even mutilation. In the aftermath of the landmark 1973 Supreme Court decision on obscenity, which effectively hamstring many local anti-porn laws, porn boomed. Genital close-ups soon lost their power to arouse. Porn sellers looked for new kinks for their sated audiences. The result: porn has turned mean.

DREAMBOAT RAPISTS

Crystal's tribulations in *Lust Bound* are one sub-genre the feminists find objectionable. The theme is the jaded married couple who find ecstasy in the bound wife's submission. Harold, Crystal's husband, cures her of frigidity by roping her to the rack. "Free of responsibility, Crystal really gets wanton," says the dimwitted story, which describes all the things Harold does to her while she's bound and helpless.

Magazines like this are clearly aimed at the one-handed male. Only the woman ever appears in the photos. Harold remains purely rhetorical.

Variations on the theme are endless, with titles like "Punished," "Roped Heifer" and "Ritual and Restraint."

There's also a smattering of reversals on the dominance idea. In "Equal Time," for example, Mark gets tied up by two ladyfriends, who ravish him in a friendly way, thereby curing his macho hangup. "Mark was happy to learn he could enjoy sex while being passive."

The shy young gay who works nights at North Beach Books, on Broadway near Columbus, told me he's had less trouble here among the dildos ("Free Batteries with Every Vibrator. Ladies Welcome") than he did working for Holiday Inns, where he coped with bomb threats, knives, drunks and robbery attempts. Like almost everyone else you talk to while researching a story on pornography, he's nameless.

The Broadway Oscar for sexual pathology might go to

The House of Ecstasy on Kearny. It features magazines like *Ravaged*, a graphic color photo story about the repeated rape of a young girl by two men. They kidnap her, then force her to perform every conceivable sex act, plus some inconceivable.

The rapists in this formula are always muscular dreamboats, looking freshly-show-ered, like affluent Marin joggers. This sometimes makes the rapes less distressing to view in photos or on film than they might be if the attackers were rat-faced creeps. But it also implies that rape is an acceptable sport for clean-cut he-men.

BONDAGE CHIC

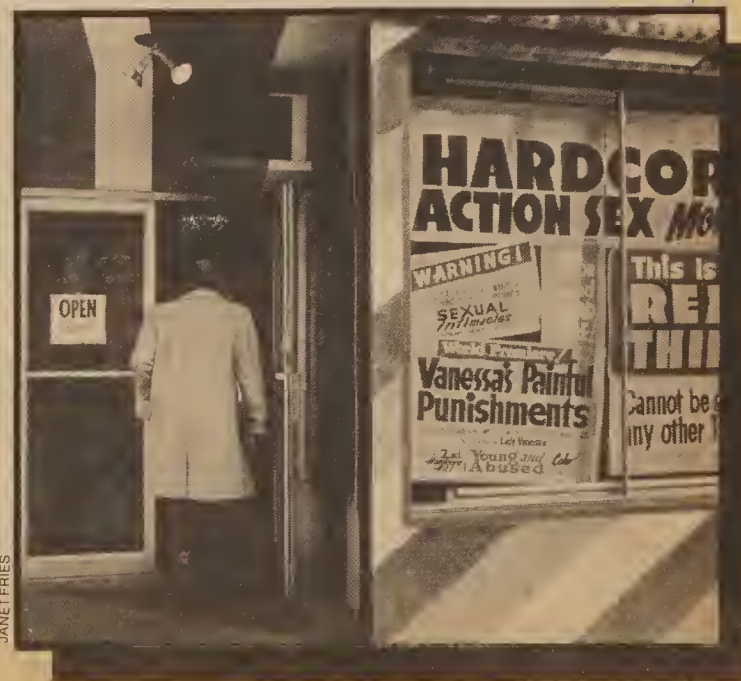
Five couples, all middle-aged, ultrarespectable and Australian, giggle nervously in the seats behind me at North Beach Movie as a disobedient wife gets her comeuppance in "Vanessa's Painful Punishments."

"Vanessa" is formula hardcore: fixed percentages of scenes depicting group sex, lesbian sex and sadomasochism. The tone of all the sexual encounters between men and women is abusive and violent.

Vanessa, estranged from her husband, shows up late for a meeting with him. He therefore lures her to a torture atelier equipped with chains, whips and a lot of leather things with rivets in them. Husband and girlfriend strip and bind Vanessa, jam a grotesque leather mask over her head and commit various acts of forced sex on her. The sound track is her weeping plus the husband's curses and commands as he whips and kicks her. The pleasure is clearly all his.

Cut. Next scene. Vanessa and husband, all dressed up, are blissfully reunited. They go home smiling in their limousine to live happily ever after.

How this comes about is never explained, but it's a basic premise of the genre. Women like and want to be battered. Afterward they fall glowing into the aggressor's arms, joyously submissive.



North Beach Movie features formula hardcore.

Could anyone take this stuff seriously enough to be influenced to violence by it? I found it an incitement to chastity. But hardcore porn is aimed at men, not women. And nobody really knows who the consumers are.

"When you get to making bondage seem chic, I wonder about the guys who read it. Maybe you should give them an IQ test first," Margo St. James, head of COYOTE, an organization formed six years ago to legalize prostitution, told me.

St. James, an ex-prostitute, supports WAVPM's aims and helped organize the November march on Broadway. She says hardcore porn legitimizes victimizing women, falsifies female sexuality and portrays sex as a weapon for men to use against women. Unlike healthily stimulating erotica, hardcore caters to infantile male fantasies, she says. It's neither educational nor cathartic.

Mary Spencer, president of the San Francisco chapter of the National Organization for Women (NOW), says, "When the media are used to characterize violence against women as fun and kinky, it affects the way women are perceived and treated."

Spencer, a research psychol-

ogist, says NOW endorses WAVPM's position on the power of sexually violent images. "There's a whole body of psychological literature showing that when certain behaviors are reinforced, they occur more frequently and more intensely."

Before sampling San Francisco's porn, I was inclined to dismiss such talk as rhetorical overkill. But in adult bookstores, movie houses and live-act theaters, I found that at least two-thirds of the available avalanche of porn is violent in varying degrees. Some of the most violent is the hardcore porn aimed at homosexual audiences, which includes diversions like blowtorching a man's genitals.

But gay men aren't campaigning to get hardcore off the market. Feminists are.

WAVPM's first demonstration, in 1977, was at the O'Farrell Theater. The O'Farrell is a creation of Jim and Art Mitchell, San Francisco's resident pornographers for the past 10 years. Until recently, they made movies. But porn movies depend for profitability on wide distribution, including distribution to places where strict community standards make it possible to get obscenity convictions. After



North Beach porno shops offer modern appliances for every taste.

"more than 500 encounters in courtrooms around the country," the Mitchells are now into live stage acts, Jim Mitchell told me.

WAVPM picketed the O'Farrell's Ultra Room, protesting acts in which women chain and whip each other.

After the Ultra Room protest, WAVPM opposed issuance of operating permits the Mitchells were seeking for two additional theaters. In permit appeals hearings, WAVPM spoke out against violent porn before the San Francisco Board of Permit Appeals.

"The Mitchells are the new genre of pornography," says Laura Lederer. "They not only do it, they're proud of it. It's important to dispel that image of glamor and public acceptance."

"We got into it for the money," Jim Mitchell told me. "But we want to see human sexuality decriminalized."

Human sexuality, as depicted onstage at the O'Farrell Theater, excludes men, except as spectators. Because of a quirk in the law or in recent jury interpretations of it, all-female acts are currently able to go unbusted. This is not the case where men are actively involved.

The Ultra Room is a room-sized, totally enclosed cubicle inside an even larger room. Built into the cubicle's walls are individual booths for customers. Each booth has a one-way glass window, looking into the cubicle. The person in the booth can see the women disporting themselves in the cubicle, but the women can't

see him.

The cubicle, booths, everything are painted and carpeted in black. The cubicle interior is lit with strobes, spotlights and pink neon.

Sitting in a booth, you look through your one-way window as three nude women prance around to pounding rock music. They posture to the beat, intimately displaying their genitals to the invisible onlookers, sometimes climbing up astride the windows. Dildos come into play. Then two of the women chain the third into an elaborate overhead harness, whip her (it looks like a painless put-on) and follow this with oral sex.

After the show, the customers leave and I go back to talk to the technician in charge of the lights and sound. Chris,

18, is an English major at San Francisco State. I find him wearing pink rubber gloves, going from booth to booth with a towel and disinfectant, wiping down the walls.

"This is the worst part of my job—cleaning up afterward," says Chris. "You can tell when it's a hot show, because there's more to clean up." When couples use the booths, Chris says, "Sometimes they put on a bigger show than the girls do."

Chris proudly shows me his control system, with its tape decks and switches to control mike input to the booths. The women's feigned sighs of delight can be made louder or softer.

"It's like the Wizard of Oz. I love to play with the lights and the music. You can make each show different. It's showmanship."

The girls, he says, sometimes "get really crazy in there," yelling, leaping around, even throwing things at his booth to cause a blast of noise on his mike.

"If they get too loud and perverse, it takes away from the customer's fantasy. So if they get wild, I'll turn down the mikes or turn down the lights where they are."

"I control them, that's the thing."

Chris goes back to his swabbing. The day patrons, he says, are mostly old men or blue-collar workers. At night, there are more couples.

He looks around the empty booths, into the cubicle where an immense dildo lies forlorn and forgotten. "They're just in here to get off. It's kind of sad when you come to think of it."

MENTAL SEX

Thea (not her real name), Lisa and Kyoto act in Ultra Room shows and in another act, the Copenhagen Room. I met them in their crowded upstairs dressing room, making up for the Copenhagen.

Thea says she formerly worked as a rape crisis counselor for Bay Area Women Against Rape. "I'm past being a feminist," she says. Rigidified ideologies didn't match reality, she felt.

As for the job, "I did it at first because I needed money immediately, and I was very impressed at making \$15 for a half-hour."

"Capitalism pushes you. To make a buck, you have to be manipulative. I'm getting some job offers now as a counselor for \$4.50 an hour, and when I think how long it would take me to make \$100...."

At first she worried about what her parents—psychologists—might think. Also, like most of the women who act here, she's heterosexual, so

performing oral sex acts with women onstage didn't appeal.

Now, though, all three women say they're happy in their work. In fact, I've met few people who seemed as positive about their jobs, including my social worker friends trying to find fulfillment in carpentry or my Ph.D. friends escaping to subsistence farms. Thea, Lisa and Kyoto are bright and vital and give the impression of being in control of their lives.

They say they like the theatrical aspects of the work. "The most mellow people here are the ones who realize they get off on being exhibitionists," Thea says.

Do they think their acts degrade women or incite to rape?

Unlikely, says Thea, speaking from her experience counseling rape victims. "Rape is not really a sexual crime. Sex is only the vehicle. It's totally a power situation. Fifty percent of the women I took into the hospital at night had no semen in them. It wasn't sex, it was humiliation."

"What these shows do is get rid of that mystified hungry need. They're having sex with us in there in a mental sense, and they need to have mental sex, particularly the people who come in here."

"The men I know have lives that are so sexually sufficient, they would laugh at these shows."

Someone calls from the hall. It's time for their last act of the night. "After that, I can go home to my square boyfriend who's going to think I did something innocent all day," says Thea.

A technician arrives to escort them downstairs. "Technicians," all male, act interchangeably as lighting and sound control men, bodyguards and, if need arises, bouncers. This one is the size and shape of a buffalo.

In the Copenhagen Room, 15 men and one woman, a wife, sit on low settees around the room, facing a central hassock where the performers do part of their act. In the semidarkness the men clutch flashlights with long red bulbs, to inspect what will be presented to them. They've already been warned not to touch.

To pulsing disco music, Thea, Lisa and Kyoto glide naked into the small room, which gives them barely room to maneuver among the customers. Their act is graceful. Genital display and masturbation become a dance. They posture, climb up beside the customers to exhibit themselves at close range, intertwine, manipulate themselves and each other, emit sighs of pleasure that sound almost real.

continued next page

FANTASY SATISFACTION AND PENT-UP RAGE

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I could never make it in this act. Not only am I too inhibited, I'd definitely trip and fall flat or accidentally stick my toe in someone's eye.

In contrast to the women, the audience is distinctly unlovely. They're either sixtyish Babbitt types or younger yokels in windbreakers. They leer, snicker and poke their flashlights at the women. I see what Thea meant when she said the people who come in here are the ones who need to have, at least, mental sex.

Back in their dressing room, the three briskly wipe themselves off with towels as needed and dress so fast it seems like magic. Thea gobbles tuna salad from a bowl. They eat little all day to avoid bulging bellies.

I tell them one thing bothers me, what the customers see isn't the three people I've been talking to. The audience is relating to only a few square inches of their anatomy. What about the feminist contention that pornography objectifies women, representing them as objects, not people.

True, says Thea. "But I'm putting myself in a position to be seen as an object. The audience doesn't realize it takes a lot of heart and spirit and self."

Next day I talk to Thea on the phone about violent porn and rape. She cites some studies from a bibliography on the subject. But she thinks the connections are complex. "There are so many myths that build to the myth that women like to be raped," she says. "It doesn't start with pornography. It starts with the image that the little girl is cute, the little boy is tough."

PORN FILMS: REAL BLOOD AND WELTS

Molly Segrim, assistant producer for a porn film company, told me she worries about an incitement factor in violent porn. She won't work on films where scripts call for sadism with women as victims. She says the porn film industry, while male-dominated, includes some women who are staunch feminists.

She works mostly for Canard Films, a small-time Oakland outfit that makes nonviolent, comic porn. Their relatively arty product isn't doing well commercially now, she says. The distributors want more raunch, more cruelty.

"There are rather rigid formulas. They're appealing to some allegedly violence-crazed market."

Most of Canard's past films, she says, demean women no more than men. "They're like Disneyland fuck fantasies. Everyone's always ready and willing."

Tom Mellors acts in porn movies for Canard. He's done porn for other companies, and the violence bothers him. "Porn used to be more fun. Now it's become a lot colder and more businesslike." Distributors insist on fixed proportions of scenes devoted to types of sex activity, including violence and dominance.

"The dominance game bums me out," says Mellors. (What bums me out is having to think up all these aliases and then remember who they belong to.) "I have a fantasy about becoming a pornographer devoted to feminist aims."

He talks nostalgically of his pornic past—films that were nonviolent, funny, "with artistic tone and structure."

Now, though, directors demand so much roughness it's hard on the casts. In a gang rape scene, "The director kept getting mad at us because we weren't rough enough on the woman. We were all a bunch of creampuffs." In another film, a whipping scene caused real blood and welts.

"Porn now looks at the darker side of erotica. But bear in mind that violence is the fashion now."

CRIMINAL SPEECH?

"It's an incredibly complicated problem," says Laura Lederer. "You have the feminists against hardcore porn, but we have to explain to the rightists that we're not against sex or erotica. With the civil libertarians, our position is that the ACLU is barking up the wrong tree, defending Nazis and pornographers."

"We're in transition between the old Victorian rightist views and the feminist view that women are people."

"It's very easy to be a First-Amendment absolutist," Lederer told me. But there are recognized limits to Constitutional protections of the freedoms of speech and press. Incitement to violence is one. Libel is another.

"The question is, where do we draw the line? Nearly everybody recoils in horror against child pornography. It becomes apparent that we're willing to protect children, but not women, from the effects of these materials."

That became evident, she says, when child porn became a vogue a couple of years ago. Congress found no serious Constitutional impediments

to passing the Protection of Children Against Sexual Exploitation Act of 1977.

Legal authorities I talked to, though, said there's no valid legal analogy between outlawing child porn and outlawing porn with women as victims. In passing the child porn law, Congress reasoned that using minors in sexually explicit movies and photography involves child abuse of the under-age actors. Child porn can be regulated as criminal conduct rather than criminal speech.

WAVPM asserts that the First Amendment "was never

DOES PORN CAUSE RAPE?

Feminist rhetoric aside, is there any proof of a cause-and-effect relationship between violent pornography and real-life rape?

"Emphatically, no," says Dr. Alfred Auerback, a psychiatrist on the faculty of the Institute for Advanced Study on Human Sexuality in San Francisco. "Neither movies, literature, or pictures, in and of themselves, lead to action. They lead to fantasy."

"Most people find their satisfaction in fantasy. It is only the individual predisposed to violence, hatred of women and poor control of impulses who is likely to 'act out' in a violent manner."

"The rapist is likely to have been an abused child. He has pent-up rage. He doesn't need a picture or a movie to make him violent. Rarely if ever do these trigger violent behavior."

Dr. Roland Levy, associate professor of psychiatry at the University of California's Langley Porter Institute,

even if some group thinks it's an incitement to violence. It's easy to characterize something as incitement. The violence itself is what should be criminalized."

Court decisions tend to uphold the incitement principle only in what lawyers call a "tinderbox" situation, says Keith Schiller, attorney for the Anti-Defamation League of the B'nai B'rith. The ADL invoked the tinderbox principle in filing a friend-of-the-court brief for the city of Skokie, Illinois, against a planned Nazi demonstration last year. The ADL's brief said the Nazi

says, "There is more unknown than known. We see the rapists who get caught and convicted, but we don't know what percentage they represent of the total number of rapists."

"Also, some arrested rapists end up in hospitals for mentally disordered sex offenders, some end up in prison. You can't generalize from studies done on one group to the other."

Crime statistics seem to support these views, at least in San Francisco. Here, where porn is a booming business, rape is on the decline. Last year, the incidence of rape was at its lowest since 1974.

According to the San Francisco Police Department, there were 531 reported rapes in the first 11 months of 1978 (December statistics are still unavailable). During a comparable period in 1977, 541 rapes were reported.

The highest incidence of rape over the last five years was in 1976, when there were a reported 629 rapes.

intended to protect material that condones and promotes violent crimes against any group, be they women, children or Third World people."

But Alan Schlosser, attorney for the American Civil Liberties Union, says it is, "First Amendment protections do extend to speech that promotes violence."

"The First Amendment took from government the power to decide what's likely to promote violence," says Schlosser.

"The principles the feminist groups are talking about were all used in the Fifties against political dissidents, when the McCarthyites claimed radicals were advocating violent overthrow of the government."

"Speech should not be crim-

march was overwhelmingly likely to incite violence because a high proportion of Skokie residents are Jewish survivors of World War II Nazi concentration camps. The ACLU supported the Nazis' right to free speech.

WAVPM prefers to avoid setting precedents for censorship. In any case, social condemnation, not Constitutional challenge, is the group's strategy, says Lederer. "If this fails, we may be forced to go where minorities have traditionally gone for protection: to the courts."

Instead, they're picketing, marching and confronting hardcore porn sellers and advertisers, from corner liquor stores to the San Francisco Chronicle and Examiner.

In February, 1977, WAVPM picketed Ex-Chron offices, demanding the newspapers tone down their ads for hardcore theaters like North Beach Movie and the O'Farrell.

"We asked them to follow the precedents set by the New York Times and the Los Angeles Times," says Lederer. "The L.A. Times eliminated the ads altogether. The New York Times limited size and format" so that ads contain no offensive images, just show-times and names.

The Ex-Chron responded by toning down their ads, "but we wanted a written policy, and we don't have that yet."

Lederer also favors publicity that educates the public and media about what women find offensive. She cites the furor that arose when Mexican-Americans protested the "Frito Bandito" as a derogatory ethnic stereotype. Frito-Lay's embarrassment over the Bandito sensitized advertisers, says Lederer.

"I'm optimistic," says Lederer, who has seen her organization grow from 35 in 1977 to its present 700. Since last November's "Feminist Perspectives in Pornography" conference, WAVPM has concentrated on building a nationwide coalition of like-minded groups.

Still, as Lederer points out, porn is "an enormous industry." WAVPM literature cites a 1977 newspaper series by Examiner reporters Gerald Adams and Henry Weinstein, claiming porn sales in San Francisco generate \$20 million annually. Pornographers and law enforcement officials I talked to didn't quibble with that figure. They point out that government makes money, too, by taxing porn businesses.

Davey Rosenberg, Broadway's former "King of Neon," estimates that the nationwide figure for annual porn sales is in the neighborhood of \$2 billion.

Rosenberg, who claims he invented topless and bottomless as a Broadway promoter, is now self-exiled to Harold's Books on Geary, where the Washington Post is only a newsrack away from *Hustler*, *Nazi Bikers* and the like.

Rosenberg quit Broadway in disgust two years ago. He says Broadway's brand of sex hucksterism is on the way out. Rosenberg wishes they'd bring back vaudeville.

"Remember," he told me, "Gypsy Rose Lee never took off anything but her gloves." ■

SADISM AND CATHARSIS: THE TREATMENT IS THE DISEASE

BY SUSAN GRIFFIN

Catharsis. Catharsis, it is grimly implied, is the true role of pornography. There would be more rape, I hear the threat under the reasoning tone, were there not pornography. Be grateful. Be grateful. Oh, but what a depressing picture of the world believing this voice gives me. I imagine men filled with the desire for violence, the need for violence growing in them every day, as natural as hunger or thirst, controlled only by small placating attention, bits of nourishment. I imagine the average male in the corner of a cage growling with menace. Here, his tenders say, let us give him these photographs of men beating women, of men holding knives up to women's throats, breasts, vulvas, of women's mouths gagged, their legs chained. This will appease him, they say, these images will bring him peace.

Drawn here in a woman's hand, this outline of male nature as essentially rapacious and brutal appears less glamorous than usual. But this is not my image. I have only copied the self-portraits of men; it is the same picture of male nature that can be found, for instance, in the work of Norman Mailer.

His hero in *The American Dream* is far more violent than the man I have imagined. He goes beyond appeasement, past metaphorical catharsis. Only the real act can save him from the forces inside him: he murders his wife. As if this murder were what he had always wanted (the failure to murder his failure to be) the murder itself becomes a healing.

With his hands around his wife's throat, on the point of killing her, Mailer's hero envisions a door and on the other side of the door, "heaven was there, some quiver of jeweled cities shining in the glow of a tropical dusk. . . ." Yet he does not move toward this shining glow consciously. Rather, a kind of primal force in him takes to murder, and he likens this force to the power of his sexual

feelings, "some black-billed lust, some desire to go ahead not unlike the instant one comes in a woman against her cry that she is without protection. . . ." Her death proceeds from him as if it were an inexorable historical process confirmed in its justice by the good it does him, ". . . and crack I choked her harder, and crack I choked her again,

curtains closed at night, or locks the door. And yes, it is true, men are violent. I have read the statistics. But still, I begin to doubt. An uncanny feeling comes to me after I see the image projected again and again on different screens. Perhaps this image is in itself precious; perhaps the violence itself takes place in the service of this image. Perhaps underneath violence is the desire to appear violent.

Even science labors to keep this image of man as a menace alive; to prove it. The words of Robert Ardrey: "The territorial imperative is as blind as a cave fish, as consuming as a furnace, and it commands beyond logic, opposes all reason, suborns all moralities, strives for no goal more sublime than survival. . . ."



The magazines at this North Beach porno shop range from "Roped" to "Bondage Life." But you must limit your browsing time to 15 minutes.

and crack I gave her payment—never halt now—and crack the door flew open and the wire tore in her throat, and I was through the door, hatred passing from me in wave after wave, illness as well, rot and pestilence, nausea, a bleak string of salts. I was floating. I was as far into myself as I had ever been and universes wheeled in a dream. . . . I opened my eyes. I was weary, with a most honorable fatigue, and my flesh seemed new."

And this imagining of Mailer is in its turn not his own because it comes from a long tradition of heroes who are violent to women. Raskolnikov, Bigger Thomas, from fantasy; Elbridge Cleaver, Caryl Chessman, in fact. And the theme of male violence appears everywhere, the strange yet not surprising narcissism of the Hell's Angels, the rapaciousness and the threat of rapaciousness of armies; it creeps into one's consciousness when one pulls the

Lionel Tyger's descriptions of the aggressiveness and dominance of male masques, Darwin's theories of the struggle for existence, Herbert Spencer's social Darwinism, all part of a large work of defense. Man is violent, they protest, almost hysterically, man will always be violent.

Be grateful, I hear them telling us, look what we sacrifice to you, our true nature, our redemption. But the imperative to violence in us (as blind as a cave fish) must be fed something, some tidbit, or else even we, with our good intentions, will be able to do nothing against it. And so pornography in the light of these protestations becomes almost an act of mercy. For just as it prevents terrible actual violence, we are told, it is a kindness to those men who wage war against their own natures, a sop against their own mighty urges.

Like much of the thought of this male civilization the story

ends in tragedy. What an abysmal bitterness. A civilization of discontent. A nature forever held back, to be satisfied simply with appeasement, the transcendence, the shining glow of tropical dusk behind the door of real rape and murder, to be forever denied. And what is more, this old story implies that this denial has taken place for the sake of women. Somehow it is because we like to have our kitchen floors clean, because we are fussily gentle and given to soft fabrics, if not a kind of softness in the head, men have to contain the grandness of their true natures. (Lionel Tyger writes that the equivalent of childbirth for the male includes "perhaps even the violent mastery and destruction of others.")

Underneath the argument that pornography is cathartic,

move through delicately and slowly, unwrapping a tangled and distorted web; this hysteria is a sign to me that the violence is unreal, has been fabricated by the severed head. And of course the head is hysterical. Without the body, it must feed on images alone.

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What if we imagined our true natures, male and female, as undeniably tender?

Tenderness as deaf as moss, as enveloping as fog, it lives past words, opposes nothing, feeds all perception, cares for no concern past feeling. . . . That laced through our profoundest stories are moments of confrontation when the soul of the heroine is overwhelmed because she perceives the depths of her ability to love and this takes the greatest courage, tests her being. Oh but this is softminded. This in the culture of pornography, which is the culture of sadism, is the height of softmindedness.

Hysteria. For instance, the head claims out of one side of its mouth that pornography leads to nothing. Produces no behavior, they would say in the social science texts. That pornography does not make or encourage men to rape women, nor in any way to reproduce the acts of cruelty they see. But out of the other side of its mouth, the head tells us that pornography allows many men to achieve (and this in itself is an interesting word, "achieve") sexual release. This is not logical. Yet, in working through the knots of this hysteria, let me attempt to make it logical.

Perhaps what is being said by the two sides of the mouth is that pornography excites some behavior but not all behavior. That, to be precise, a pornographic magazine, with a drawing of a nude woman whose face is enclosed in a horse's bit, whose body is roped and suspended, will excite a man to sexual pleasure but not to the desire to bind and bridle a woman.

Let us forget for a moment that the article which this drawing accompanies suggests that, "The world of restraint devices, with its treasure trove of straps, harnesses and buckles, provides an acceptable way to act out their dream with a minimal risk of injury." Let us forget that these words surround the illustration in this case, because here the argument is different. Here the argument is not for any acting out as "an acceptable way" to fulfill fantasy (leading, of course, to *minimal* injury). Here the argument is that simply to see a photograph or read a story about "restraint devices"

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PORNOGRAPHY AS A SYMPTOM

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(oh how the language domesticates these horrors) is acceptable and leads to only minimal injury, if any injury at all.

And so that image, of the body of a woman unclothed, and bound and in pain, which excites feeling in the body, the head says, introduces no corresponding idea of violence.

But this is the head speaking. And of course the image of violence does not make the body feel violent. A body feels violent only when physically frightened, threatened in its being. It is the head that requires images of violence, that is excited by them, that *wants* them. And this same male head convinces the body that it needs these images, pictures of women's bodies, and tyrannizes its own body, restrains and misshapes the bodily responses to these ends, to its far more complicated purposes. The head exploits the body's simple desire for pleasure and uses this for its own unsimple desires.

And the head that requires this violence will push the body further and further, for its demands, like the limitless world of images, can be inexorable. And so the head, while deftly constructing an ineffable association between the undeniable ways of the body, and the tortuous binding of a woman, at the same time, out of the other side of its mouth, denies that such a thing as association exists. Says that a man may look at a picture of a woman bound and gagged and feel sexually, but feel no desire to bind or gag or cause pain.

In fact, the argument is that her body and the binding around her body have opposite effects on the same man. By her body, he is moved to action. He can "achieve" sexual pleasure. But her binding has an opposite effect. This does not stir him to action. This ends in the image, purges him of any striving toward action, placates him in his primal desire for violence.

What a tangle this head with its mouth speaking from two sides has created. It has obscured the perfectly obvious: that to put any two images together is to create an association. That to put violence and women's bodies together, to associate sexuality and violence fabricates a need. (But, of course, the head must conceal simple observations, because it is the head which fabricates need, and in order to make a need felt, it is important that the need be believed, and, therefore, it must never be known that the need is fabricated.) Advertisers in the last decades have spent millions of dollars to create associations between

sure in order to fabricate a need for their product. In this case, the product is brutality toward women.

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But I come back to the idea of catharsis. Because I have experienced catharsis. I have had catharsis pass through my mind and enter my body and have seen my body be sick and then be well as my mind was healed of what I held too long within myself without seeing.

And so why should it not be true that seeing pornographic photographs could purge a man of his need for violence, even if the mind has created the need? If it is a mental need, born of fantasy, fantasy should be able to answer that need.

But this has not been my experience, nor is this the shape of catharsis, for catharsis is not an end in itself. That deep experiencing of old, sometimes long buried emotions bears a fruit, and the fruit is knowledge. If there were really to be a catharsis experienced regarding sexual violence toward women, the need for that violence would disappear, or if it reappeared, be only a shadow of itself and renamed, linked to its source, its origin.

How I wish that Freud had begun his practice on young men, treating their hysteria, their fatal attraction to war, rape, dominance. How I wish he had treated the fathers who were accused of raping their daughters, for whatever illness brought them to these acts. But this is the central problem and why I write these pages and why our lives as men and women have taken the shape they have in this civilization. Such behavior as war and rapaciousness has not been seen as proceeding from illness. Such behavior has been termed normal, if not "animal," wild, untramed, uncivilized perhaps, but not pathological. But this behavior is not seen as illness. Who sees. The severed heads are seeing. Freud himself was a severed head. He would not see himself.

And, of course, this behavior is normal, in the sense that it is practiced by most men. As has been widely documented, first in Phyllis Chesler's *Women and Madness* but now in many other places, male healers of the mind are themselves very often rapists and they rape their clients in the name of wellness. There is such a phenomenon as an illness which is created by and sustained by a culture; and one of those illnesses accounts for a great deal of the range of masculine behavior, including rape and sadism and the enjoyment

of images of brutality toward women and the apologia for that brutality which constitutes much of our culture. Freud was not above this illness. What he saw, he saw through the lens of this cultural madness.

So how predictable, and how understandable it is that he treated mostly women, that he saw hysteria in women so that the very term hysteria has come to connote a young female patient. When I think of catharsis, naturally the cases of the young women whom Freud treated come to mind. A woman who had fits of choking, one who had a morbid fear of snakes, whose arms were paralyzed, a woman who had attacks of dizziness and fears of heights. A young woman who would not eat or drink. In order to make them well, the doctor brought these women to their own memories. The death of a friend who was never mourned, the death of a father who was hated, a mother who forced her daughter to eat food which had sat for two hours and was cold. Feelings which could not be recognized or lived to their full extent and *never named* living on in the head, finally expressed by the body as distortions.

In all these cases it was not the mere experiencing of choking or dizziness or fear or paralysis or nausea or revulsion that healed illness. In each case, the origin of these symptoms had to be discovered so that the symptoms themselves could be revealed as unreal and the real source of illness be precisely named. Knowledge, ultimately, is what healed. Had these women gone on experiencing nausea or dizziness or fear or paralysis, moreover accompanied by the belief that these symptoms were somehow causes or accumulated passions which would subside with some indulgence, one might presume that the symptoms would have gotten worse, for the continual indulgence in them would strengthen a belief in them and thus take each psyche further away from a real knowledge of herself.

But such is precisely what pornography, which the severed heads claim is cathartic, does. It is dangerous to confuse the therapeutic experience with the experiencing of the symptoms of one's illness. But such is an old habit, an old trick of systems of oppression, whether they be psychic or social. What George Orwell called the politics of language: to name peace war or war peace. This is what Mary Daly calls reversal. The truth only hidden in what is said. The wolf in sheep's clothing. Language itself, which can be the healing agent, takes us

further away from what we know to be true, and we are severed from our own knowledge and so obsessed with the distorted ghost of truth.

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And then once possessing this knowledge, one desires to be free. This is the first emotion. I have felt it. In *Tribute to Freud*, H.D. wrote of her investigations of dream states and memories, "I am drifting out to sea. But I know I am safe, can return at

any moment to *Terra Firma*." This is the clarity one wants, not the freedom to be ill to the extremity of one's illness, but the freedom which comes from being free of illness, free of an obsession with the past. □

Susan Griffin has written *Woman and Nature: The Roaring Inside Her* (Harper & Row). This article is excerpted from a book-in-progress, *Pornography and Silence*.

BEWARE THE NEW PURITY CRUSADE!

BY ROCHELLE GATLIN

According to a recent feminist definition, pornography involves the violent domination of women and their treatment as objects, a process described as "objectification." My adolescence in the 1950s comes close to this definition. I was taught to regard my body not as a pleasurable totality, but as a map marked out into zones of safety and sexual danger. By trying to maintain the lines of separation (but just where did the forbidden breast area begin?), every sexual contact became an act of objectification which shaded into violence. Often my own and the young man's desire had to be fought off physically, so it was never clear what the difference was between heterosexual intimacy and violence. Sex was linked not to love but to the triumph of male aggression, and I—the one who "got laid"—had the bitter choice of suppressing my own sexual needs, acknowledging a masochistic relationship or feeling guilty over my early fall from virtuous womanhood. Needless to say, I heard nothing about physical love between women, a topic too obscene even for private contemplation.

Gloria Steinem in the November 1978 issue of *Ms.* says that women today are "humiliated . . . by the truly obscene idea that sex and the domination of women must be combined," and she insists that we "untangle the lethal confusion of sex with violence." I am in full agreement, but the current feminist demand to suppress violent pornography is an error historically and a distraction for us politically.

First, any attempt to distinguish between pornography and erotica becomes murky and subjective—as it should, because one person's erotica is another's pornography. Ten women were asked in that *Ms.* issue what turned them on sexually, and each woman answered differently. While it is the relaxation of both external and internal censorship that allows women to address that question at all, some radical feminists are advocating a reinstitution of those repressive standards that made us an object of pornography even to ourselves. If erotica is rooted in sexuality, passionate love, free will and positive choice, then it hardly existed for young women 20 years ago.

Unfortunately, a lack of historical consciousness has made some of us forget the connection between sexual repression and the subjugation of women. In sexually inhibited cultures women do not have the right to their own bodies. The Victorians regarded the practice of birth control and the dissemination of information about it as illegal under the obscenity laws. During the last half of the 19th century, the male medical profession succeeded in outlawing abortion in state after state. While many sentimentalized about the purity of women and the innocence of children, prostitution and child pornography thrived.

In reacting against this Victorian sexual hypocrisy, the English biographer and critic Lytton Strachey wrote sometime before World War I, "If good literature is to flourish it is absolutely essential that there should be no restraint upon literature that is bad." As a gay

SUSCEPTIBILITY TO SEXUAL FADS

man living in a homophobic society, he believed "The same rule applies to conduct; and the only hope of our ever getting a really beautiful and vigorous and charming civilization is to allow the whole world to fuck and bugger and abuse themselves in public and generally misbehave to their hearts' content."

Strachey, a conscientious objector and supporter of woman suffrage, was not sanctioning acts of violence. Rather, he saw misogyny and homophobia rooted in sexual repression, the split between mind and body, bequeathed to him—and us—by the Judeo-Christian tradition.

My own adolescent experience of the body-as-map was inextricably connected to viewing myself as valuable (or desecrated) property. Like any sal-

able product, I tried to package myself into a desirable image. There was fierce competition in the sexual marketplace—every other woman the enemy—and these images changed constantly. Today's violent pornography may appear to be a symptom of sexual permissiveness. But since there have been few genuine changes in sexual mores, the proliferation of pornography actually involves little more than a "revolution in packaging," the replacement of one taboo with another that is more fashionable. It is traumatic to admit to chastity when sex is supposed to be plentiful and "free." Once we could shock our elders by saying "bitch" and "cunt"; now we are likely to be ostracized by our sisters for uttering sexist blasphemies.

More important than our susceptibility to sexual fads is the

culture's power to anesthetize class issues by making them moral ones. Women were once told—and seem to be again believing—that they are the morally superior sex. As Linda Gordon points out in *Woman's Body, Woman's Right*, this was supposed to "temper the savagery of capitalist competition" and "was used by the whole bourgeois class to assuage its guilt and soothe its tensions." Today's rhetoric on pornography is reminiscent not only of Victorian ideas of the purity of women, but also of the moral fervor surrounding the Prohibition crusade which many middle-class feminists supported. Alcoholism was and still is a serious problem, but viewing the elimination of liquor as a panacea did not, in the long run, lead to the disappearance of the "saloon" or to any mitiga-

tion of the inequities of capitalism that fostered the saloon in the first place.

Righteous passion can blur our economic and political vision because it contains a momentum more exciting than cautious qualifications and more enticing than clear thinking. Outrage over pornography can even divert us from the issue of our physical safety. Right now poor women are likely to be deprived of Medi-Cal-financed abortions. If we seriously believe that motherhood should be a choice for *all* women, then we must pay attention to what is happening in the courts as well as on the screens of movie houses.

Are we so certain that pornography is the primary cause of rape and murder? Might it be that sadomasochistic images absorb the violent proclivities of

some people by allowing them a vicarious outlet? Answers are not easily arrived at, but in an atmosphere of high emotion the questions are likely to be waved aside as irrelevant and the civil libertarian regarded as part of the problem. Those who called for restraint in fighting the "communist menace" in the 1950s were labeled as traitors; to speak against censorship today is to risk being called anti-feminist. The preemptive mentality that advocates the suppression of violent images can itself turn trigger-happy, becoming a close kin to wire-tapping, entrapment, protective custody, and preventive war. □

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ROMANCE FICTION—SOFTCORE PORN WITH FUZZY ENDINGS

BY ROB SWIGART

Kisses are always "fierce, warm, devouring," thighs are "silken," and pleasure is "almost unbearable." Lovers are caught in a "shimmering, surging, swelling tide of rapture." Her breasts will be soft, granted, but they will also be a "brand against his chest, a dream fulfilled, a release from the long torture of the sea voyage"; naturally they are also "quivering. . . thrust forward eagerly." For her part, she will feel the "bold urgency of him against her" and feel the muscles of his back "tensed and flexed with manly vigor."

What kind of a world is this? A steamy, tropical pornotopia, filled with the grainy blowups of disembodied organs, mouths, liquids, solemnly accompanied by scratchy Stockhausen or syrupy pop-rock? Of course not. It is tropical, yes, but this is the world of Romance: dreamy, remote, fantastic, but strangely pure despite the torrid adjectives. When the action moves past those burning breasts, the language turns vague, abstract, rapturous. There is nothing *physical* about the sex, and the end is always marriage or death: spiritual states.

The quotes above are from *Shanna*, a 600-plus-page opus that resided, according to the jacket blurb, on the *New York Times* bestseller list for "over a year." The modern gothic romance is an enormously popular genre, and the audience for it is almost entirely female.

Shanna belongs to the "new style" romance, in which the principals make it into bed before marriage (more *realistic*). Other sub-genres might include the Jacqueline Susann style, in which corruption is exposed with the covert goal of titillation. But let us look for a moment at the "old style."

Barbara Cartland is the best selling of these authors, earning a reputed half-million dollars a year. She has written over 150 books. There are, conveniently numbered, 96 in my local bookstore. (She also edits the "Barbara Cartland Library of Love"—26 titles.)

Pick one at random: number 62, *The Marquis Who Hated Women*. A promising title. In the opening scene the Marquis is just rising from the bed of a married lady. He is portrayed as gallant, roguish, wealthy and incredibly efficient as a lover: "He preferred to do his own hunting, but unfortunately the chase was always brief, since the objects of his attention made



Frenchy's K&T Adult Books & Magazines at Stockton and Broadway presents cosmopolitan peep shows.

little effort to escape him." The lady, who by the way has "the most beautiful figure in all of London," is begging him to stay. She "wants" him, she confesses. She "won't let him go."

He laughs, ha ha, as he strides across the bedroom in search of his cravat, discarded on the dressing table. A noise down-

stairs, and cleverly he climbs out the window just in time to evade the irate aristocratic husband stealthily approaching. It was all a trap designed to make him a target for blackmail. He hates women. All women. Bah.

Out of the sky (literally) a sweet young innocent drops, escaping her Wicked Uncle to

search for Father (an archeologist) in Egypt. The Marquis has a yacht, and since he left his hat and cloak behind at the Lady's apartment, it would be convenient for him to leave England just now. Besides, he was going to sail for the Med in a month or so anyway. Marriage at the end, around page 153.

The fantasy contains several elements. 1) Men should be experienced in love; 2) they should be either aristocrats or renegades from the aristocracy (pirates are a favorite); 3) they are rich; 4) their philandering was all because they had not yet met a worthy woman; 5) the heroine is bourgeois, so the obstacle to marriage is often class, or, in the case of pirates and such, the Law; 6) she should be spirited, but chaste; 7) Love, with a capital L, is the religion of the protagonists, an adolescent fervor vaguely defined.

The tradition runs from *Pamela* on, all those victimized, passionate women tamed by strong men, and taming them in turn (the Marquis takes his marriage very seriously). They exercise their control through their bodies, but never is there a questioning of this patriarchal double standard; rather it is affirmed, celebrated.

Looking closer, other elements emerge. Love reforms, redeems, resurrects (note the religious imagery). The villains are, to a man, sadistic and cruel, with terrible designs on the heroine's virginity, or, in the "new style," her essential sanctity, her dignity. In *Shanna* she is locked in a dungeon with rats staring lustfully at her while the villain cackles above her: the rats can toy with her until he is

continued next page

A REPETITION THAT LULLS

continued from previous page

ready. Presumably she will be rescued.

"Shanna... a woman of surging desires of the spirit, the flesh, and the heart... Ruark... A man burning to possess her in vengeance and in ecstasy... Shanna... A romance of passion beyond wildest dreams." Again that familiarity: possess, burning, vengeance, flesh. A claustrophobic atmosphere of sadomasochism drenches these books. Even the titles: *Royal Bondage*, *Blood of the Bondmaster* (miscegenation is another common theme), *Love's Sweet Torment*. "She sheared her long, flowing hair and bound her curving body into the brass-buttoned uniform of a British ensign. No war would keep the headstrong Garnet Mallory from Edmund Challoner, Captain of Dragoons." And *Rapture's Mistress* was promoted with, of all things, a scented floor display.

This is, in fact, not all that different from the world of Victorian pornography. What is missing of course is the genital closeup; what remains is the repetition.

The goal of such escape fiction is just that; escape. Pornography, of course, drives the reader back into the real world for resolution of the tension, a built-in self-destruct mechanism. Romance, on the other hand, allows the reader to remain inside the fantasy until the appropriately fuzzy end: "Then, with his lips holding her completely captive, the Marquis drew her away from the window and the moonlight into the soft, scented darkness." A free bottle of *Rapture's Mistress* bath oil given away with every purchase. Where imagination can take over while waves surge onto the beach...

It is a repetition that lulls and soothes, that makes familiar, safe, comfortable, an imaginary world where the men are always perfect, brutal and tender, handsome, dashing, manly, impeccable lovers, rich and aristocratic, with tan hands and absolutely white teeth, no cavities, devoid of self-doubt; where the women are spirited and impulsive, passionate and threatened, perpetually in need of rescuing though reluctant to admit it, unwilling to surrender, but conquerors when they do surrender. The Marquis, again: "He was only too well aware that if a man bent over a woman in bed and she pulled him down upon her, he was helpless."

Really, now—helpless?

Well, in spite of that peculiar

lethargy that afflicts males when pulled down on top of a woman in bed, this is a genre that allows the reader to escape with all unconscious uglies intact and well repressed, down in that scented dark with sex and other stuff. Barbara Cartland will have none of malice, anger, inadequacy and fear; no confrontations with the unconscious for her.

But extend the genre in another direction. Bring into the open all that covert sidelong glancing at the will to control, to dominate (his lips, after all, held her *completely captive*). Make the erotic impulse, the stuff of pornography, like it or not (and surely all this surging desire, this endless teasing, is erotic) into a religion of sorts (God is dead, isn't He?), and you have—*The Story of O*. Not

a pleasant thought perhaps, all that humiliation in the service of Love, but the trappings of Gothic are there, the exotic setting, the mystical rites of initiation, the costumed men half-glimpsed in fire and candlelight, the heavy scents (*Rapture's Mistress*?), and the demonic gift of Self to a man (something to replace that departed deity).

The implications of the Cult of Love are not pursued in the romances; too paradoxical, too ambiguous, too complex for this simple, remote world. In the end, too painful.

John Donne understood the paradox, the erotic origins of this ego-transcending yearning:

Divorce me, untie, or break that knot again,

Take me to you, imprison me, for I

Except you enthrall me, never shall be free,

Nor ever chaste, except you ravish me.

It sounds like O, enthralled, imprisoned, ravished. In the end what is desired is to be cared for, nourished, rocked and fed. What will do all this is a passion that subsumes the ego and makes one an infant once more, at one with the universe, a passion that can draw the reader, if only for a time, into that "soft, scented darkness," that "shimmering, surging, swelling tide of rapture." O, like Saint Teresa, Christian martyrs, through pain willingly accepted, will get someone to take responsibility, complete emotional responsibility, for her.

But then, *The Story of O* is ugly, demonic, painful. Better, perhaps, *The Marquis Who Hated Women*, which leaves the childish belief in Santa Claus intact.

Finally, though, it is Shanna and Ruark who go off and get married, have twins offstage where the blood and pain cannot be seen), live pure, wholesome moral lives—not the reader. *Savage Surrender*, *Shanna*, *Royal Bondage* may take the reader part of the way, but sure as pornography, it will drop her back in the real world, where the bathroom needs painting, the PG&E bill must be paid and age snows white hairs on us all. □

Rob Swigart's latest novel is *AKA/A Cosmic Fable* (Houghton-Mifflin).

BROADWAY VIGNETTES

BY JUDITH LANDY

Broadway and Columbus on Friday night. The neon carnival, live.

"Check it out here, folks, guess who's coming on."

The barkers for the Condor are big-voiced pros, the one from New Orleans tough but civil, flamboyant. "The job requires certain talents," he tells me. "I have the talents, I've done everything—bartender, waiter, flaming desserts."

Two station-wagon women walk by, on tour from the suburbs. The barker has at them. No luck.

A fair-sized group approaches. He rolls into his pitch: "Check it out right now, Carol Doda, onstage now!"

A guy approaches wearing a rubber Nixon mask. The barker is sincerely horrified. In his loud barker voice, he roars, "There he is! The war criminal! You might as well stamp hate on your forehead!"

★ ★ ★

"Come down, you beautiful satin doll, your daddy won't hurt you. Just drop your jeweled forty-fours. Go down for daddy and he'll give you a diamond ring, bracelet, everything."

The rich male voice booms from somewhere in the dark. It's Carol Doda, on her piano in a silver sequin G-string, white flesh surging.

I make the mistake of sitting down for a moment. Instantly, heavy curtains cut out the light

from the street. I make a dash to the door, try to find the divide in the curtains. If you sit down, you owe for a \$4.50 drink. A voice behind me yells, "Hey, wait!" I fumble my way out, make an undignified leap to the safety of the street.

★ ★ ★

North Beach News, adult books, has a no-name sales clerk, gray in the facial seams, friendly as incipient rabies.

Did last November's anti-porn demonstration make a dent in business?

"If they think them and their stupid dyke marches are going to change anything..."

I leave before he has a chance to bite me.

★ ★ ★

Young cop on the beat, fast-talking, snappy, city-wise. "Hey, this is a cosmopolitan street in a cosmopolitan city, you understand?"

"You want to know why you have rapes? This"—he gestures at Broadway's throbbing neon—"this has no effect at all."

"You know the problem? People are burned out in their minds, you understand?"

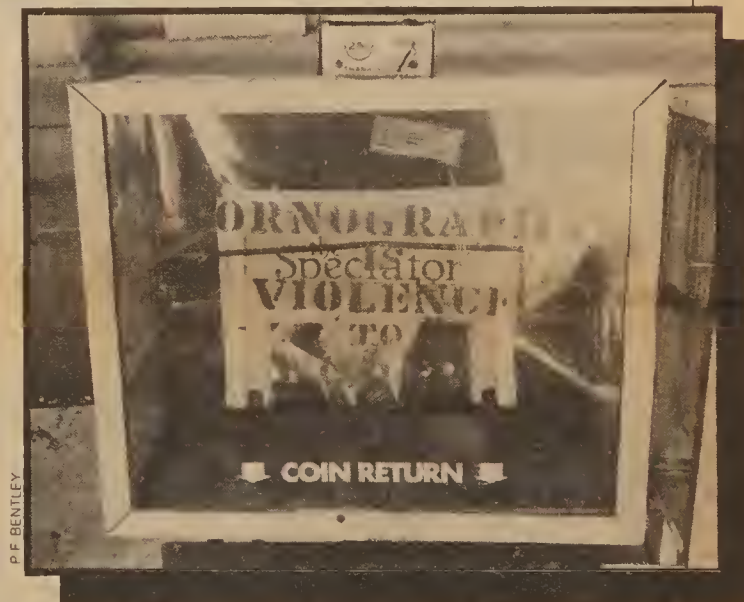
★ ★ ★

"Yaoughtaseethegirlswegot rightnowreal nice girls..."

★ ★ ★

John the barker is worried about national health insurance.

In between trying to entice passersby into "He and She Sensuous Love," John tells me, indignantly, "We're the only country except South Africa



P.F. BENTLEY

that doesn't have a comprehensive health plan."

John used to do interviews for social science researchers in Chicago, he says. "Barking is basically just another public relations job. The product is irrelevant to me."

John fruitlessly tries to hawk people into the joint. He finally manages to corral a tiny, aging Midwesterner in polyester plaid. Trouble is, says John, "In these days of women's lib you get a more sophisticated audience."

He says I can step inside to see the show. "He and She Sensuous Love" is at that moment represented by a lone female disco dancer wearing a white halter jumpsuit to which her mother would not object. There is an audience of three.

Does this mean porn is on the way out, I ask John.

"Never. Salome danced in front of King Herod with the head of John the Baptist. It'll go on forever."



JANET FRIES

10 ZINFANDELS TO AGE AT HOME

A guide to California's unique and mysterious wine

BY ARTHUR DAMOND

Zinfandel is California's mystery grape. Nobody knows for sure where it originated or how it got here, although its European heritage is clear. For decades it was believed that in the 1860s Count Agoston Haraszthy, the founder of Buena Vista Vineyards, brought the grape here along with other cuttings from his native Hungary. But that story has been discredited, and the latest research indicates that Zinfandel's origin may lie in southern Italy. Whatever the truth of its ancestry, the grape is unique to California and in recent years has become increasingly important to lovers of fine wine.

Zinfandel's flexibility is astounding. It grows reasonably well almost anywhere that other grapes can grow. It is easy to vinify, and the average yield per acre is higher than that of most other grapes, even from very old vines. It is therefore not surprising that more Zinfandel is planted in California than any other red wine grape. And the resulting wine ranges all the way from cheap thin "plonk" to huge tannic monsters that seemingly may live forever. In fact, I've tasted such a stylistic variety of Zinfandels that I find it hard to believe they're all made from grapes with the same name.

At its best in each style, Zinfandel can be: (1) palatable jug wine; (2) a charming rose; (3) a light, zesty, Beaujolais-type wine; (4) a light-to-medium-bodied, smooth and fruity wine; (5) a rich, heavy-bodied, complex wine, good for aging; (6) a late-harvest, high-alcohol, inky-black, Port-like wine; and even lately (7) a dry and full white wine.

The great majority of Zinfandels made today fit styles (1), (2), (3) and (4), although, of course, quality varies within each category. This column will focus on (5), since (6) and (7) are rare and (5) is what has caught the attention of wine buffs in recent years, and which might astonish other wine drinkers used to Zinfandels in the lighter and simpler styles. (If you want to stick to the latter, read no farther and try *Cresta Blanca's* version, one of the best of that type I've ever drunk.)

For as long as I've been into fine wines (about ten years), I confess to drinking Zinfandels young and aging Cabernet Sauvignons for later. But while the best Cabernets are zooming up in price, it is still possible to buy equivalent-quality Zinfandels at one-half to two-thirds the price of Cabernets. This has led me and others to investigate just how well Zinfandels can age. The general notion about this has been that they don't age too well, certainly not as well as Cabernet.



So several months ago I attended a blind tasting designed to provide some answers about the aging potential of the grape. Nine Zinfandels, eight to ten years old, were tasted. Here's the outcome, listed according to the group's ranking. (The points in parentheses are the total of all the tasters' rankings for each wine; thus the wine with the fewest points wins.)

1. 1970 Corti Brothers Zinfandel (15 points).
2. 1968 Sutter Home, "Deaver Vineyard," Lot 1, Zinfandel (20).
3. 1970 Ridge Occidental Zinfandel (29).
4. 1970 Sutter Home, "Deaver Vineyard," Lot 2, Zinfandel (35).
5. 1968 David Bruce, Cask 6, Zinfandel (37).
6. 1970 Buena Vista, Cask 101, Zinfandel (44).

7. 1970 Kenwood Zinfandel (49).
8. 1968 Inglenook Zinfandel (50).
9. 1970 Martini Zinfandel (60).

We were very pleasantly surprised at how good most were and how well most had aged, and it was obvious that several could have continued to improve for another four to six years at least. Not surprisingly, the two lighter-bodied wines, the Inglenook and the Martini, were too old and came in last. Alas, none (as far as I know) are commercially available now. They all came out of private cellars for the tasting.

Experts often confuse Zinfandels and Cabernets of similar styles, so it would be fascinating to blind-taste, say, the top four from the above batch against

four equivalently aged Cabernets. In any event, it is clear that Zinfandels, when well made, can age beautifully, possibly anywhere from 10 to 20 years.

To find some to put away now, I attended still another tasting comprised exclusively of currently available Zinfandels. All were reputed to be category (5) type wines, and, in fact, turned out to be so. Here are the results.

1. 1976 Montevina Zinfandel (\$4.50) (26 points).
2. 1976 Rutherford Ranch Zinfandel (\$4.50) (32).
3. 1976 Hacienda Zinfandel (\$4.50) (42).
4. 1976 Carneros Creek, "Yolo County," Zinfandel (\$4.75) (45).
5. 1975 Clos de Val Zinfandel (\$7.50) (50).
6. 1975 Lytton Springs Zinfandel (\$6.50) (51).
7. 1976 Burgess Zinfandel (\$6.50) (53).
8. 1976 Hop Kiln Zinfandel (\$6) (56).
9. 1976 Kenwood Zinfandel (\$5.50) (65).
10. 1976 Fetzer Mendocino, "Ricetti," Zinfandel (\$5.50) (71).

Almost all these wines were excellent: dark, purple colors; generous, fruity aromas; rich, full, complex flavors; heavy, tannic bodies, presumably with considerable aging potential. What especially appealed to me, besides their high quality,

continued next page

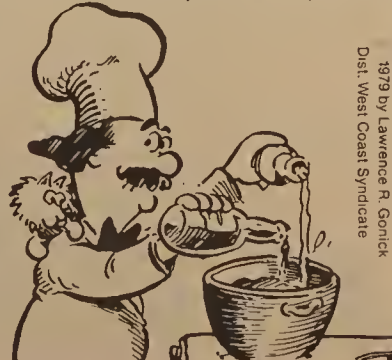
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FOOD & DRINK

continued from previous page

was that the top four wines were the cheapest! Even though this tasting occurred last October, nearly all these Zinfandels, to my knowledge, are still on the shelves of many of the Bay Area's better wine stores. But they won't stay there forever. Wines of that quality and relatively small quantity never do.

While I've stressed the aging potential of certain Zinfandels, don't get me wrong. If you can stand some tannic astringency, the extraordinary fruitiness and excellent balance of several (the first five in the second tasting) make them eminently enjoyable now despite the likelihood of their being even better years later. So, no matter what you do, you can't lose!

Arthur Damond publishes *Wine Discoveries*, the newsletter guide to exceptional wines under \$4; for a sample copy and subscription information, send a stamped, self-addressed, legal-sized envelope to 7474 Terrace Drive, El Cerrito, CA 94530.

THE SPONTANEOUS CHEF HEARTY WINTER SOUPS

BY PAT MURPHY

Winter more than any other time is when a big pot of savory soup simmering on the stove should fill the kitchen with tantalizing aromas. Homemade soups are neither difficult nor time consuming to prepare, and they bear no resemblance whatsoever to the canned variety. Soups make nourishing meals and can be improved by adding almost any leftovers. Chunks of leftover quiche, cheese, vegetables, bits of meat, pasta or tofu are all deliciously at home in a big pot of soup. Served with bread and salad, one couldn't ask for a simpler or more satisfying meal.

VEGETABLE SOUP

1 onion, chopped finely
5 or 6 mushrooms, sliced
1 carrot, grated
2 cloves garlic, peeled and finely chopped

1 cup canned tomatoes with juice
2 medium zucchini, sliced
1 bunch spinach, chopped
1/4 cup fresh parsley, chopped
1/4 head green cabbage, chopped in long shreds
1 potato, cubed
1 cup dry pasta (break spaghetti or egg noodles in pieces)
10 cups water
1/4 cup soy sauce
2 tablespoons oil
1 1/2 teaspoons cumin powder
1/2 teaspoon oregano
1/2 teaspoon marjoram
1/2 teaspoon thyme

It's hard to go wrong with vegetable soup. After making a few pots, try substituting vegetables or changing proportions and new soups are born. First bring the water to a boil, then wash and cut the vegetables, add them and the remaining ingredients to the water and simmer 45 minutes.

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FOOD & DRINK

Romano cheese to spoon into the bowls of hot soup. A lemon wedge may also be served with each bowl. This soup will serve six and is good with hot garlic bread.

CABBAGE AND DILL SOUP

4 cups water
1 cup canned tomatoes
1 whole chicken breast, boned and cut in cubes
2 scraped carrots, split and cut in 2-inch lengths
2 ribs celery with leaves, sliced
1 onion, chopped finely
½ head green cabbage, sliced thinly
1 teaspoon paprika
1 tablespoon dill weed
1 teaspoon salt
½ teaspoon pepper
¼ cup juice from dill pickles (essential)
Cooked rice for three
Sour cream

Serve this robust peasant soup as a one-dish meal. Each person starts with rice, ladles soup on top of that, and tops the dish with a generous spoonful of

sour cream. This soup is good with black bread, pumpernickel or rye bread and serves three hungry people.

Bring the water and the tomatoes to a boil, add all the ingredients except the cabbage (and, of course, the rice and the sour cream). Simmer the soup for 30 minutes, add the cabbage and simmer 15 minutes.

OYSTER CHOWDER

10 oz. jar fresh oysters
1 rib celery
10 mushrooms
2 potatoes with skin, diced small
1 bunch green onions
1 clove garlic, finely cut
2 tablespoons butter
¼ cup fresh parsley
3 cups whole milk
¾ cup corn (fresh, frozen or canned)
¼ teaspoon thyme
salt and pepper to taste
1/8 teaspoon cayenne pepper
¼ cup dry sherry
2 tablespoons flour
½ cup water

In a heavy-bottomed skillet, melt the butter and saute the

onions, garlic and mushrooms together over medium heat until the onions are transparent. Add the oyster liquor. If the oysters are large, stop here (take the pan off the heat) and cut the oysters in two or three pieces with kitchen scissors. Add the oysters to the skillet and simmer until their edges curl. Set aside.

In a soup kettle, heat 1 cup of milk to boiling, add the small pieces of potato, cover and simmer over low heat 15 minutes or until the potato is done. Add the remaining milk, the remaining ingredients except the flour and water and cook over medium heat. While the soup is heating, mix the flour and water together until no lumps remain (important: the lumps that remain will be lumps in the soup!). Stir the paste into the soup and simmer 10 minutes. This soup serves three hungry people and is equally good with cornbread or garlic French bread dusted with Parmesan cheese (butter the bread, sprinkle the cheese lightly on the butter and heat as usual.) ■

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19

FRIDAY

★ **Metropolitan Opera Auditions.** The caliber of the singers auditioning is very high. Preliminary auditions get under way today and Sat/20, 9 am-5 pm. Final auditions are Sun/21, 1-3 pm. Judges are George Cleve of the San Jose Symphony, soprano Mary Costa and Glynn Ross of the Seattle Opera. Awards total more than \$2,500 plus a travel award to compete in the Western Regional Auditions of the Metropolitan Opera. The finals are broadcast over KOED FM 88.5. Auditions are open free to the public at McKenna Theater, SFSU, 1600 Holloway, SF, 362-8275.

SF Sport & Boat Show continues today, 1-10:30 pm, Sat/20, 11 am-10:30 pm and Sun/21, 11 am-7 pm. Cow Palace, Geneva at Santos, SF, \$2.50 general, \$1 children under 12 years, 334-4852.

★ **Architectural Photographs** by Morley Baer are on exhibit Mon.-Fri., 9:30 am-4:30 pm, through Feb. 16, at the Northern California Chapter of the American Institute of Architects. A public reception for Baer will be held today, when the photographer will autograph copies of his books, 5-7 pm. Third floor of 790 Market, SF, free, 362-7397.

"**The Opium War**" is the first feature film released from China in 25 years. This picture, previously suppressed by the Gang of Four, recounts the history of the infamous Opium War between Britain and China in the 1840s. The film screens at 8 pm. Olney Hall, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$3.75, 485-9385.

American College Theatre Festival XI. The JFK Center for the Performing Arts and the Alliance for Arts Education present a showcase of the best college and university theater. One of the six companies competing (UC Berk., Cal. State Sacramento, UC Davis, University of the Pacific, San Jose State and Cal. State Fresno) will go on to the national competition in Wash., D.C. The festival continues tonight with "Who's Afraid of Virginia Woolf?" and "The American Chalk Circle." Sat/20, "The First Breeze of Summer" and "Love Me and the World Is Mine"; Sun/21, "When You Comin' Back, Red Ryder?" The public is also invited to attend (free) a directing workshop with Alan Fletcher and Ed Emmanuel (Fri/19, 10 am), playwright workshop with William Gibson and Lawrence DeVine (Sat/20, 8 am) and design workshop with Douglas Russell (Sat/20, 10 am). All workshops are in Room 7 of Zellerbach Hall. Evening play performances are at 8 pm, with weekend matinees at 2 pm. Zellerbach Playhouse, UC Berk., \$2 single admission, 642-9988. **Pittsburgh Symphony Chamber Orchestra.** Barry Tuckwell conducts and solos on horn with pianist Andre-Michel Schub and the 35-member "first chair" orchestra from the Pittsburgh Symphony. The program includes works by Mozart, Beethoven and Wagner, 8 pm, Veterans' Memorial Auditorium, Civic Center Dr., San Rafael, \$7-\$8, 472-3500, Sun/20, 8 pm, Memorial Auditorium, Stanford University, Palo Alto, \$5.50-\$7.50, 497-4317.

"**An American Tragedy.**" Theatre 99 presents Phillip Kearny's stage adaptation of Theodore Dreiser's novel about a famous murder case during the Twenties (later made into the film, "A Place in the Sun"), directed by Jobyna Phillips. Production plays tonight through Sun/21, 8 pm. Marina Theatre, Fort Mason, Laguna at Marina, SF, \$3 or PAS voucher, 771-5533. "**Our Town.**" Mission Center Theatre presents Thornton Wilder's Pulitzer Prize-winning drama about small town New England life at the turn of the century, tonight and Fri/26, 8 pm, plus Sat/20, 1 pm, Mission Auditorium, 18th St., SF, \$2.50 general, \$1 students, seniors and welfare, 552-5806 ext. 8 or 552-4403.

"**Cabaret.**" Concord Community Arts and education presents the musical based on Christopher Isherwood's "Berlin Stories," about an American cabaret singer in the early days of Nazi Germany, directed by Vince Aiello. Production opens tonight and plays Jan. 20, 26-27, Feb. 2-3, 8-10, 15-17, 8 pm, plus Jan. 28 and Feb. 4, 2 pm and Feb. 4 and 11 at 2 and 7:30 pm, Jan. 20-21 and 27, 1 and 3 pm. Willows Theatre, 1975 Diamond, Concord, \$4-\$5 general, \$3-\$4 students, seniors and handicapped, 798-6525.

"**Crimes of Passion.**" Illustrated Stage Company presents a program of two plays: Joe Orton's "The Ruffian on the Stair" and Steve Dobbins's "Bus Fare," directed by the author. Production opens tonight and plays Fri.-Sun., 8 pm, in an open-ended engagement. Olde Venetian Bakery Theatre, 2202 Powell, SF, \$4-\$5 (half price tickets available on a first-come-first-served basis on Sun.), 922-7635.

Laszlo Varga performs works by Bach, Kodaly and Kraft (with Diane Foster) on cello, sponsored by the Berkeley Promenade Orchestra, 8 pm. St. John's Center, 2727 College, Berk., \$10 patrons, \$5 general and \$4 students, 845-PROM.

Coke Escovedo used to perform with Santana as vocalist and percussionist, but for four albums now he's gone it alone. He appears for two nights at The City, tonight and Sat/20, 9 and 11 pm. Montgomery at Broadway, SF, Call 391-7920 for ticket information.

Oakland Youth Orchestra, conducted by Denis de Coteau, presents its winter concert with 16- and 17-year-old soloists Robin Hansen, Stacia Cronin and Laura Corcos performing works by Wienawski, Nielsen, Bach, Verdi and Tchaikovsky, 8 pm. Paramount Theatre, Broadway at 21st St., Oakl., \$2 general, \$1 students, 465-6400. **Livia Blankman and Naomi Gruen.** The two dancers perform solo and group choreography with original scores by composers Lary Graber of Snake Theater and Doug Skinner, plus a premiere work by Margaret Jenkins, tonight and Sun/20, 8:30 pm. Margaret Jenkins Dance Studio, 1590 15th St., SF, \$3.50 or PAS voucher, 285-7984. **John Renbourn & Stefan Grossman** play solo and duo

guitar in a classical/folk-rock style, 8:30 and 11:30 pm. Great American Music Hall, 859 O'Farrell, SF, \$6, 885-0750.

Consort Dance Theatre premieres a new work, Diane McKallip's "Continued Conversations," plus "Womanchild" and "Lady," tonight and Sat/20, 8:30 pm, St. Mark's Church, 2300 Bancroft Way, Berk., \$3 general, \$2.50 students and seniors, 841-6500.

David La Flamme/Tim Hardin. The former leader of It's A Beautiful Day (La Flamme) shares the stage at the Boarding House with folk/pop singer Tim Hardin, tonight and Sat/20, 8:30 and 11 pm. 960 Bush, SF, \$4-\$5, 441-4333.

"**Generations.**" One Act Theatre Company presents a program of one acts on family relationships and rites of passage, including James Prideaux's "Lemonade," Michael Lynch's "Slyvester the Cat versus Galloping Billy Bronco" and Tennessee Williams's "The Unsat- isfactory Supper," directed by Peter Tripp and Jonathan Reinis. Production opens tonight and plays Thurs.-Sat., 8:30 pm and Sun., 7:30 pm, through Mar. 4. Showcase Theatre, 430 Mason, SF, \$4.50-\$5.50, discounts for students, seniors and unemployed, 421-6162.

Sammy Davis, Jr./Sarah Vaughan perform in concert, tonight, 8:30 pm, Sat/20, 7:30 and 10:30 pm and Sun/21, 5:30, 8:30 and 10 pm. Circle Star Theatre, 1717 Industrial, San Carlos, \$9-\$10, 982-6550.

Dary John Mizelle plays electronic, computer and instrumental works tonight at 8:30 pm. Sat/20, 8:30 pm is a concert by Mizelle of sound poetry. His new music is sponsored by the Oberlin Dance Collective Performance Gallery, 223 Mississippi, SF, \$3 or PAS voucher, 863-6606.

Greek Taverna Opening. The family-style tavern Dionysos holds its grand opening celebration tonight, 8:30 pm-2 am. The gala evening includes live music by the Merakiides, wine and mezedes (Greek hors d'oeuvres). Dance instruction (included in the \$3.50 door charge) starts at 8:30 pm. This event is sponsored by the Hellenic Folk Dance Association, 1920 San Pablo, Berk., 397-6300.

Ritual Music with Shintaido (new way for the body), a synthesis of Japanese martial arts with Western art and philosophy. Haruyoshi Itoh presents a performance - demonstration accompanied by Joseph Sabela on percussion and John Gruntfest on alto sax, 8:30 pm. Metropolitan Arts Center, 1052 Geary, SF, \$3 or PAS voucher, 771-6535.

"**For Colored Girls . . .**": see Wednesday/24

20

SATURDAY

★ **Education and Careers in Art.** More than 20 art schools are participating in this informational event for students, parents, art teachers and members of the community interested in art education and art

careers. Information on a wide variety of visual arts programs is available along with college representatives, reviews of student work, advice on the preparation of portfolios and financial aid information, 10 am-3 pm. SF Art Institute, 800 Chestnut, SF, free, 771-7020.

★ **Two Art Exhibits** open today at the SF Art Institute. Widely known Bay Area artist Tom Holland exhibits his large, free-standing epoxy on aluminum three-dimensional paintings in the Emanuel Walter Gallery. Nancy Blanchard's environmental piece, "Boats Passing on the Seine," includes re-

corded narrative and a living room, installed in the Atholl McBean Gallery (receptions for the artists are Fri/26, 5-8 pm). Both exhibits continue daily, 10 am-4 pm, through Feb. 25. SF Art Institute, 800 Chestnut, SF, free, 771-7020.

★ **Faceters Fair.** The 8th annual gem and jewelry show features professional and amateur gemologists, sponsored by the Santa Clara Valley Gem and Mineral Society, today, 10 am-9 pm and Sun/21, 10 am-5 pm. Santa Clara County Fairgrounds, 344 Tully, San Jose, \$1, (408) 295-3050.

Le Grand Pique-Nique. This

picnic is in French because it's a classy fundraiser for the San Jose Symphony's Opera Company and its production next month of "La Traviata." Bring your own food and table setting (wine and coffee are supplied), which will be judged for a prize at 7 pm (a no-host bar opens at that time). Entertainment and dancing follow the 8:30-9:30 pm picnicking. Center for Performing Arts, 255 Almaden, San Jose, \$12.50 donation, (408) 287-7383.

Jane White, the established Broadway actress, turns to cabaret singing in her second SF concert, 7:30 pm. Masonic Au-

THE INSIDE TRACK



WHALE WATCH

"California Gray Whales grow up to 45 feet long, about the size of a school bus," says Wendell Rickon, state park ranger. "It's quite a sight to see them spout and even, occasionally, jump out of the water a bit."

As whales begin moving south for the winter, migrat-

ing from their warm season headquarters near Alaska to spend the cold months off the coast of Baja California, state rangers are just one group hosting whale watches along the northern coast.

"Whales spend about half their lives moving to and fro," Rickon explains. "The basic reason they go south at all is so females can calve this year's crop of young in the warm, undisturbed, shallow bays—particularly one called Schammon's Lagoon. They used to calve in San Diego Bay, up until the turn of the century, but then increased activity caused the whales to move elsewhere."

Although California Gray Whales number well over 15,000, they are spread out over 6,000 miles along their migration route, so watchers should plan to spend some time waiting for a sighting. Warm, comfortable clothing and a good pair of binoculars are as important to the determined whale watcher as a fair degree of patience.

STATE PARK PROGRAMS

On weekends through March, state park rangers will be hosting whale watches at MacKerricher, three miles north of Fort Bragg, and Mendocino State Park at Mendocino Village.

For eight weeks, the vacant windows of the old J. C. Penney Building downtown are alive with the work of local artists in a free street-side exhibition. Organized by Mike Osterhout, a graduate of the San Francisco Art Institute, the project showcases the work of one artist each week in the large store windows along Fifth Street.

"I'm interested in nongallery, nonmuseum spaces to

work in," says Osterhout. "Not that I'm against galleries or anything, but it's very rewarding to present these socially oriented, very public shows. When you see an art-related activity in a public place it can be a real plus to your day."

Currently in its fourth week with the work of Jose Bustos, the show gives each artist complete freedom to create a unique display, and

WINDOW

the results thus far have varied from Dan Ake's exterior work with window wax to Peggy Ingalls's red-and-white-checked tablecloth spread inside the window with a sign reading, "Life is no picnic." Artists Kai Beriones, Tony Labat, Louise Yuen and Paul Wilson will

ditorium, Geary at Sutter, SF, \$8 50, 527-3622

Larry Vukovich/Bill Douglass on piano, bass and flute, perform jazz standards and original compositions with a Balkan emphasis in two shows tonight, 7 30 and 9 30 pm 1750 Arch, Berk, \$3 general, \$2 50 students and \$2 seniors, by reservation only, 841-0232

Freddie Hubbard, The jazz trumpeter and his quintet featuring Hadley Caliman on sax and Rodney Franklin on keyboards, 8 pm Zellerbach Auditorium, UC Berk., \$6 50-\$7 50 general, \$5 50-\$6 50 students, 642-9988

★ **Leon Patillo**, the former Santana vocalist, performs his first major SF concert since leaving the rock band, 8 pm First Covenant Church, 455 Dolores, SF, donation requested, 431-8755

★ **CETA Symphony** performs works by Brahms, Bizet and Haydn, conducted by Jonathan Khuner, with violinist Anne Crowden and cellist Deirdre Cooper, 8 pm Logan High School, 1800 H St., Union City free, 582-7414

David Bromberg plays an acoustic blues and rock concert with Ralph McTell and other friends, 8 30 and 11 30 pm, Great American Music Hall, 859 O'Farrell, SF, \$7, 885-0750

Dance Extravaganza of modern jazz, primitive, Afrojazz and Latin jazz dancing by Rec Russel, Randall Krivonic, Evelyn Thomas and the Nuba Dance Theater, Harambee, Theatre Flamenco and Cecilia Bowman, 8 30 pm, Oakland Auditorium Theater, 10 10th St., Oakl., \$5 advance, \$6 at the door, 451-9986

"For Colored Girls. . .": see Wednesday/24

21
SUNDAY

Zoo Run, The third annual run through and around the zoo is a four-mile, AAU-sanctioned race, beginning at 9 am (register at 8 am). Meet at the SF Zoo, South Gate, Skyline Blvd. at Zoo Rd., SF, \$4 entry benefits the Zoo, 661-2026

★ **Fungus Fair** sounds disgusting, but is actually a mushroom

extravaganza put on by the Mycological Society, featuring slides, lectures and displays of fungus, 10 am-6 pm Great Hall Low Bay Oakland Museum, 1000 Oak Oakl., free, 273-3884

★ **Idris Ackamoor Ensemble** performs contemporary jazz in a free concert at 4 pm Marina Music Hall, Fort Mason, Bldg 312, Laguna at Marina, SF Call 474-5600 for information

Marin Symphony, Alfons & Aloys Kontarsky are the guest duo-pianists performing works by Mozart, Bartok, Saint-Saens and Debussy, with the Marin Symphony, conducted by Sander Salgo, 7 30 pm, Veterans Memorial Auditorium, Civic Center Dr., San Rafael, \$5 50 general, \$2 75 students, 456-0800

Pippin's Pocket Opera has been garnering rave reviews in

the past year. The company opens its 1979 season with Rossini's operatic version of the Cinderella tale, "La Cenerentola," translated by Donald Pippin, 8 pm Old Spaghetti Factory, 478 Green, SF, \$6 50, 928-8139

Scott Beach/Peter Rejto are narrator and cellist performing works by Humperdinck, Haydn and Saint-Saens, directed by Eugene Stola, 7 30 pm Center for the Performing Arts, 255 Almaden, San Jose, call (408) 287-7383

Gay Anthology of Films on the gay community, screened by Jim Halloran and Bonnie Engel tonight at 8 pm. Video Free America, 442 Shotwell, SF, \$2, 648-9040

The Amade Trio plays baroque chamber music on authentic instruments, 8 pm, Hertz Hall, UC Berk., \$5 general, \$3 students, 642-9988

22
MONDAY

★ **Photographs, Paintings and an Installation**, Cat Chin's photographic instructions for making a sandwich, Cay Lang's installation piece of response to the question "what is the meaning of Art?" and "Aggressive Women," an exhibition of Katherine Sherwood's paintings. The show opens today and continues daily, 10 am-4 pm, continued next page

CK

At scheduled watches, rangers help visitors spot whales, answer questions and display hand-held artifacts like whale bones, harpoons and drawings. In addition, a free 20-minute film, "California Gray Whale," will be shown each Saturday of the whale watch at 1 p.m. at the Russian Gulch Recreational Hall, three miles from the Mendocino Headlands watching station. At MacKerricher's Laguna Point on the following Saturdays: Feb. 17, 24; March 3, 10, 17, 24, 31. At the end of Little Lake Road at Mendocino Headlands on the following Sundays: Feb. 18, 25; March 4, 11, 18, 25. All times from 10 a.m.-noon. For info: (916) 445-4624 or (707) 937-5804.

UNSUPERVISED COASTAL LOCATIONS

At the Point Reyes National Seashore, about 40 miles north of San Francisco, the areas along the Point Reyes Beach, Chimney Rock and the Point Reyes Lighthouse are good spots to whale watch on your own. Although you might miss the informative presence of a ranger or guide, you aren't restricted by a predetermined timetable. To the south (11 miles north of Santa Cruz), Davenport Landing affords a good view of the

migrating animals. If you'd rather not travel far from the city, try Devil's Slide, a popular nude beach in warmer weather, just south of Pacifica on Hwy. 1.

BOAT RIDES

Just north of Half Moon Bay, Pillar Point Fishing Trips offers two-and-a-half hour boat rides for close-up whale watching every Sunday. The boat's skipper gives a short talk about migration routes and helps point out whales when they surface, but he doesn't guarantee that every cruise runs into the elusive animals; you just have to take your chances. Reservations are required. Sundays, 8 a.m., 11 a.m. and 2 p.m.; \$8 for adults, \$5 for children; call 728-3377.

OCEANIC SOCIETY'S WHALE WATCH

The naturalist-guided Whale Watch, sponsored by the San Francisco Oceanic Society, offers two different plans for its boat excursions: The full-day watch leaves Pier 39 every Tuesday, Thursday, Saturday and Sunday at 7 a.m. for an eight-hour cruise out to Point Reyes and back (return time approximately 4 p.m.). Cost is \$25 for Oceanic Society members, \$30 for non-members. On Fridays only, a boat journeys out of Half Moon Bay from 2 p.m.-4:30 p.m. for a scaled-down version of the same Whale Watch. Cost is \$10. Call 441-4091.

—Michael Branton

W
ART

each be featured in upcoming weeks.

Osterhout, whose previous exhibitions include "The Motel Tapes," a series of four video tapes by artists that were inserted in the regular closed-circuit screenings of adult movies in specialty motels around the Bay Area, sees more events taking place in the J. C. Penney windows. "I'd like to do a series of scheduled performances in

there sometime," he says. "These public shows aren't a new idea—people have been working this way for quite a while—but I see many possibilities for such projects around this city."

"Windows" continuing through Feb. 19 in the Fifth Street windows of the old J. C. Penney Building, 901 Market St., SF. For info: 771-7020.

—Michael Branton

NEON WOMAN

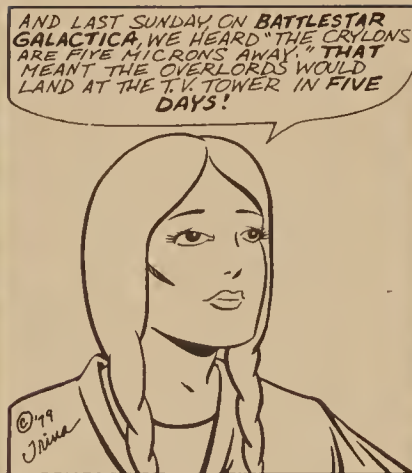
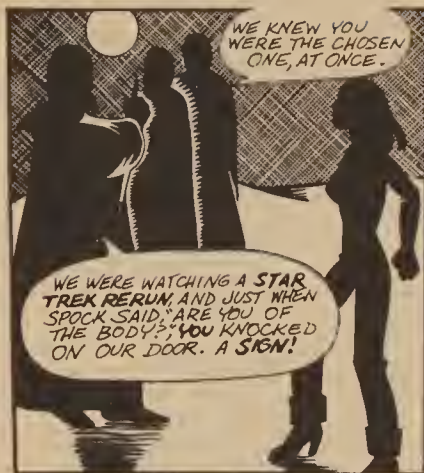
The Neon Woman is not a person, it's a strip club, and Divine, the star of this "trash chic" production is a corpulent, platinum-haired he. This off-Broadway production, which promises to be a "sleazy, outrageous comedy," is the product of Tom Eyen, a New York script writer and the author of scores of "Mary Hartman, Mary Hartman" episodes.

The cult figure Divine, whose film credits include "Eat Your Makeup," "Multiple Maniacs," "Mondo Trasho" and "Pink Flamingos," plays Flash Storm, the beauty with the come-hither look in the photo. With such talent an actual script may seem unnecessary, but Eyen has provided this production with one anyway. Divine plays a 1960s stripper whose club, The Neon Woman, is threatened by a do-gooding Senator and District Attorney and several unsolved murders. It seems that Divine's girls are succumbing to black nylon stockings knotted too tightly around their ample necks. Divine, however, promises to be the real show.

"The Neon Woman" previews nightly through January 23rd, Tues.-Thurs. at 8:30 pm, Fri. & Sat. at 8 & 10:45, Sundays at 7:30 pm, tickets \$7-\$9. After the January 24th official opening at 8:30 pm, prices will be \$8-\$10 (depending on day). Alcazar Theatre, 650 Geary, SF, 775-7100.

—Janice Ross





CONTINUED...

continued from previous page

through Feb. 2. SF Art Institute, Diego Rivera Gallery, 800 Chestnut, SF, free, 771-7020.

Abortion Rights Speakout marks the 6th anniversary of the Supreme Court's decision legalizing abortion. The National Organization for Women sponsors the commemorative event, kicking off with a keynote speech at 7:30 pm by attorney Flora Stuart who successfully defended Maria Pitchford, a young Kentucky woman charged with manslaughter for performing an abortion on herself. St. Luke's Hospital, Army at Valencia, SF, free, 531-1653.

"Jamaica" is a new farce about love, sex and art overpowering a young gallery owner, written by Gregory Gorelik and presented by ACT as part of the Plays in Progress series. The production plays tonight, 8 pm and continues Fri/26, Fri/2, 8:30 pm, Sat/27, Sat/3, 2:30 pm, Mon/29, Wed/31, Thurs/1 and Mon/5-Tues/6, 8 pm. Playroom, 450 Geary, SF. Call 673-6440 for ticket information.

"For Colored Girls. . .": see Wednesday/24

23

TUESDAY

*** Architectural Drawings** by Bay Area architects Lars Lerup, Mark Mack, William Stout, Robert Swatt/Bernard Stein, Stanley Saitowitz and Robert Schwartz of realized and fantasized projects. The exhibit opens today and continues 10 am-5 pm, Mon.-Fri., through Feb. 28. Market House Gallery, Transamerica Pyramid, 600 Montgomery, SF, free, 788-7900.

Poetry & Film. The Aboriginal poet Kath Walker appears in person at the screening of "Shadow Sister," the film in which she stars, directed by Frank Heimans, 7 pm (showr with a sneak preview of work-in-progress). University Art Museum's Pacific Film Archive, 2621 Durant, Berk., \$2.50, 642-1412.

Christopher Parkening plays classical guitar in the works of Milan, Sanz, Dowland, Bach, Couperin, Weiss, Ponce, Bach, Sor, Tansman, Albeniz and Giuliani, 8 pm, Memorial Auditorium, Stanford University, Palo Alto, \$5.50-\$7.50, 497-4317; Wed/24, 8 pm, Zellerbach Auditorium, UC Berk., \$5-\$7.50 general, \$4-\$6.50 students, 642-9988.

"For Colored Girls. . .": see Wednesday/24

24

WEDNESDAY

SF Symphony stages one of its popular open rehearsals today with coffee and donuts at 8:30 am, followed by a lecture by Professor Harold Schmidt (9:15 am) and the rehearsal with conductor Michael Tilson Thomas and soloist Jean Laoureux (10 am). Works by Wagner, Messiaen and Tchaikovsky are on the rehearsal program (\$4) and, of course, the concert programs, tonight and Fri/26-Sat/27, 8:30 pm; War Memorial Opera House, Van Ness at Grove, SF, \$4.50-\$14, 431-5400; Thurs/25, 8 pm, Zellerbach Auditorium, UC Berk., \$5.50-\$10.50 general, \$5-\$7 students, 642-9988.

*** Alan Saret** is the second artist to unveil his installation created especially for the Matrix Gallery site. His industrial and color-coated electrical wire piece will be shaped "in situ," today through Feb., Wed.-Sun., 11 am-5 pm. University Art Museum, UC Berk., free, 642-1438.

"Perceval." Director Eric Rohmer has translated the 12th century romance about King Arthur's court, written by a French poet, into a film that strongly evokes the feeling of the Middle Ages. The film uses stylized sets, rhyming couplets, singing choruses and a totally Medieval viewpoint to tell the story of the knight Perceval of Wales. The film opens tonight at the Four Star and plays through Jan. 30. Clement at 23rd Ave., SF, \$2. Call 752-2650 for times.

Timothy Leary. The original spaceman who never left earth talks about the creation of the future and inner to outer space in a lecture at 7:30 pm at Masonic Auditorium, 1111 California, SF, \$7.50-\$8.50. The lecture will be followed by a party at Bimbo's 365 Club, 1025 Columbus, SF, 10 pm. Tickets for the party alone are \$17.50, for both party (which includes a hot and cold buffet dinner with wine, no-host bar, dancing and entertainment by Jules Broussard) and lecture, \$25, 626-6160. (See page 27.)

American Premiere of "Outlaw Country," a film featuring Uncle Seymour Washington, Barefoot Jerry, the Charlie Daniels Band, Steve Young, Big Mac McGowan and other musicians of

the Southern-style outlaw school, with director Jim Szalapski in person, 7:30 pm. Wheeler Auditorium, UC Berk., \$2.50, 642-9988.

Marcel Marceau, the French master of pantomime (and the most famous mime in the world) performs in concert, tonight, 8 pm, Marin Veteran's Memorial Auditorium, Civic Center Dr., San Rafael, \$12.50-\$15, 472-3500; Thurs/25, 8 pm, Center for the Performing Arts, 255 Almaden, San Jose, \$7.50-\$12.50, (408) 377-8666; Fri/26-Sun/28, 8 pm, plus Sun/28, 2 pm and a lecture-demonstration Sat/27, 11 am (\$2 students), Zellerbach Auditorium, UC Berk., \$5-\$7.50 general, \$4-\$6.50 students, 642-9988.

"For Colored Girls/Who Have Considered Suicide/When the Rainbow Is Enuf." The record-breaking choreopoem about the experiences of black women, by Ntozake Shange, was extended twice during its run at the Geary Theatre last summer and is now back for a limited seven-week engagement at the Marines' Memorial Theatre. The ACT-sponsored production opens tonight and plays Tues.-Thurs., 8 pm, Fri., 8:30 pm, Sat., 7 and 10 pm, Sun., 3 and 7:30 pm, with previews scheduled Fri/19-Sun/21 and Tues/23 (\$7-\$9). Marines' Memorial Theatre, Sutter at Mason, SF, \$8-\$12, 673-6440.

25

THURSDAY

Poetry Film Festival Winners. During the festival last fall, the audience selected six winners, Dominic Falcone, Judith Mann, Katsuhiko Ogawa, Mike Conner, Ben R. Caldwell and Leonard Cohen. Their films will be screened, along with six runners-up, 7 and 9 pm, Marina Music Hall, Bldg. 314, Fort Mason, Laguna at Marina, SF, \$2.50 general, \$2 students, and seniors, 921-4470.

Recent Rediscoveries. Two masterworks, Kenji Mizoguchi's "A Geisha" (1953) and Charles Chaplin's "A Woman of Paris" (1923) will be screened at 7 and 8:40 pm. Dwinelle Hall, UC Berk., \$2, 642-0213.

Trance Dance. Anna Halprin and the SF Dancers' Workshop lead the popular public ritual of participatory dance

and movement, accompanied by percussionist Zitro. The dance begins at 8 pm. 321 Divisadero, SF, \$10, 626-0414.

Modern Dance Concert with the UC Dancers and Moving Parts Dance Company includes student works besides premiere pieces, tonight and Fri/26, 8 pm. Hearst Gym, UC Berk., \$3 general, \$2.50 students, 636-0959.

Billy Crystal, the comedian widely known for his role as Jody, the gay character on the television series, "Soap," performs standup comedy at the Boarding House, tonight through Sat/27, 8:30 and 11 pm. 960 Bush, SF, \$5-\$6, 441-4333.

Dance Coalition presents an unusual series of dance with six companies participating. These groups were chosen from 40 companies that auditioned for the Award Performance series opening tonight with Oberlin Dance Collective and Khadra Ethnic Music & Dance Ensemble (also performing Feb. 2). The series continues Fri/26 (and Feb. 3) with Mangrove and Dimensions Dance Theater; Sat/27 (and Feb. 1) is Moving Space and Christopher Beck & Co. Dance Theater. All performances are at 8:30 pm. Herbst Theater, Van Ness at McAllister, SF, \$4-\$6, 431-1210.

"Honey Bucket." Swords to Plowshares presents Melvyn Escueta's Vietnam war drama, about a Filipino-American who cannot forget the horrors of the war, directed by the author. Production opens tonight and plays Thurs.-Sat., 8:30 pm, through Feb. 10. Western Addition Cultural Center, 762 Fulton, SF, \$4, 431-4519.

26

FRIDAY

*** Folk Traditions in Japanese Art.** A major exhibit of 250 art objects opens today at the Asian Art Museum, continuing daily, 10 am-5 pm, through March 11. Golden Gate Park, SF, \$1, 558-2993.

Photographic Viewpoints of Jerry Burchard, Ingeborg Gerdes and John Spence Weir (three Bay Area photographers) include long exposures, out-of-focus blurs, visual diary, land and cityscapes. The exhibit opens today and continues Tues.-Sun., 10 am-5 pm, plus

Thurs., 6-9 pm (the only free admission time), through March 25, SF Museum of Modern Art, Van Ness at McAllister, SF, \$1.25, 863-8800.

*** Brazil Photographs** taken by Alex Levac feature the Amazon River and carnival time in Rio de Janeiro. This is Levac's first American showing. It continues through March 10, Mon.-Sat., 11 am-9 pm. Zuni, 1658 Market, SF, free, 826-6513.

*** Dream Room** is a 10' x 9' box sculpture with angled mirrors on painted walls, displayed with 30 smaller dream boxes by Gordon Wagner. The Dream Room will be the setting of four performances of dream-reading, dance and mime, "Halfway to Infinity," Feb. 2, 9, 18 and 23, 8 pm. The exhibit continues daily, 11 am-6 pm, through Feb. 28. Vorpall Gallery, 393 Grove, SF, free, 397-9200.

Track & Field Games. The 16th annual Examiner Games pits the world greats of men's and women's track and field events against each other in the Bay Area's only indoor meet, 6:30 pm. Cow Palace, Geneva at Santos, SF, \$5-\$8, 334-4852.

*** Haiku and Art Celebration.** Twelve artists exhibit Zen-inspired works, while poets Louis Cuneo, Jim Hamano, Pete Beckwith and Peter Kastmiller read haiku. Norma Terelstein plays Brazilian guitar music and refreshments are available, 7:30 pm. Upstairs Art Association, 927 Broadway, Oakl., free, 893-8676.

"The Last Meeting of the Knights of the White Magnolia." Meridian Productions presents the first play in Preston Jones' "Texas Trilogy," about a group of men dedicated to preserving an outmoded image of the South, directed by Julian Lopez-Morillas. Production opens tonight and plays Thurs.-Sun., 8 pm, through Feb. 4, then running alternately with "Lu Ann Hampton Laverly Oberlander" through Mar. 4. Marina Theatre, Bldg. 310, Fort Mason, Laguna at Marina, SF, \$3.50 or PAS voucher plus \$1, 431-6326.

Andres Segovia, master of the classical guitar, performs works by Milan, de Narvaez, J.S. Bach, Sor, Castelnuovo, Ponce, Turina and Albeniz, 8 pm. Masonic Auditorium, 1111 California, SF, \$8.50-\$12.50, 775-7021.

"The Temptations of St. Anthony." Francesca Borgatta uses masks, dance and poetry in her performance about the life of the third-century hermit, with music by James Donovan and Ela Youbaki, tonight and Sat/27 and

Sat/3, 8 pm. Berkeley Moving Arts Studio, 2200 Parker, SF, \$3, 841-4187.

"Manifesto." Liliith, A Women's Theatre Collective, presents Dacia Maraini's Italian play about a feisty working-class girl growing up in modern Italy, directed by Terry Baum. Production opens tonight and plays Fri.-Sun., 8 pm, through Mar. 18. Bethany Church, 1268 Sanchez, SF; production reopens Mar. 23 and plays Fri.-Sun., 8 pm, through April 1. Live Oak Theatre, 1301 Shattuck, Berk., \$3 or PAS voucher, free childcare Fri., 824-6298 or 647-5289.

Leap Forward is dance theatre, by Consuelo Faust and Linda McCormick, that uses jazz, modern dance, theater and gymnastics to make statements about everyday life and work. Performances are tonight and Sat/27, 8:30 pm. Everybody's Creative Art Center, 354 21st St., Oakl., \$3, 863-1830 or 626-6355.

"Witness for the Prosecution." Actors Ensemble of Berkeley presents Agatha Christie's classic whodunit, directed by Jack Kelly. Production opens tonight and plays Fri.-Sat., 8:30 pm, through Feb. 17. Live Oak Theatre, 1301 Shattuck, Berk., \$3 donation, 526-5760.

Sarah Vaughan Sings Gershwin. The incomparable jazz singer performs medleys from "Porgy and Bess," "Fascinating Rhythm," "Someone to Watch Over Me" and "Strike Up the Band," with the Oakland Symphony, conducted by James Setapen. The orchestra will perform works by Bizet and Bagley, 8:30 pm. Paramount Theatre, Broadway at 21st St., Oakl., \$4-\$8, 465-6400.

Off-Beat Filmmakers George Kuchar and Ed Jones screen their films, "A Reason to Live," "Forever and Always," "The Mongreloid," "St. Rube" and "Returns to Mexico," as a benefit for the National Film Festival, 8:30 pm. SF Art Institute Auditorium, 800 Chestnut, SF, \$2, 771-7020.

Mark McCollum, the comic troubadour and winner of the 1978 SF Comedy Contest, performs stand-up comedy and music at the Great American Music Hall, 9 pm, 859 O'Farrell, SF, \$5, 885-0750.

Leroy Jenkins Trio. Leroy Jenkins is an innovative avant-garde jazz violinist. Together with drummer Andrew Cyrille and pianist Amanita Claudine Myers, he performs at 9 pm. Zellerbach Auditorium, UC Berk. Call 642-9988 for ticket information.

* Indicates general admission of \$1 or less.

—Susan Shepard

CLUBS/MUSIC



CLUBS

SAN FRANCISCO

Artemis Society: Honeycreek (folk/rock). Fri/19, Betty Kaplowitz and Michelle Kiem (acoustic original). Sat/20, Pam Boyd (guitar/ballad), Thurs/25, Robin Flower, Joan Balter and Nancy Vogt (bluegrass), Fri/26, 1199 Valencia, 647-4144

Atrium Lobby: Dick Saltzman Quartet (jazz), 1-5 pm, with guest artists Bishop Norman Williams and Michael Howell (saxophone and guitar), 2-3 pm Sat/20, Hyatt Regency, Market at California, 788-1234

The Boarding House: David La Flamme (rock), Tim Hardin (folk/ballad), Wed/17-Sat/20, Billy Crystal (comedy), Mark Naltain (blues), Thurs/25-Sat/27, 960 Bush, 441-4333

Chez Jacques: Heilman and Groves (pop/ballad), Fri/19, Pilar du Ren (jazz/pop), 9:30 pm Sat/20, Ruth Hastings and Co. (cabaret), Sun/21, Street Heart, Mon/22, Shelley Werk (comedy-cabaret), Tues/23, Sigrid Wurschmidt, Wed/24 Jeff Banner, Thurs/25, Snow (comedy/cabaret), Fri/26, all shows at 10 pm except where noted, 1390 California, 775-7574

Christo's: Smith Dobson Trio (jazz), through Sat/20, Ralph Sutton (jazz), Fri/26-Sat/27, 445 Powell, 982-7321

The City: Coke Escovedo (rock/Latin), Fri/19-Sat/20, Jean Carn, Wed/24-Sun/27, Montgomery at Broadway, 391-7920

Country Road: Sell Expression (rock/top 40), Thurs/18-Sat/19, Giles Bros. Band (rock), Sat/20, The Hair Cuts (rock), Fri/26-Sat/27

Fanny's: Sharon McNight (pop/ballad), Fri-Sat, afternoon Sun., Pam Brooks (opera/et), Sun., Lynn Brown (pop/ballad), Mon., Mariene Fontenay (pop/ballad), Tues-Wed, Pam Brooks (pop/ballad), Thurs., 4230 18th St., 621-5570

Great American Music Hall: John Reinbogen and Stefan Grossman (guitars), Fri/19, David Bromberg and Friends with Ralph McTell (country), Sat/20, Woody Herman and His Thundering Herd (jazz/big band), Sun/21, Dave Van Ronk (folk), Jim Kweskin, Wed/24, Tom Paxton and Bob Gibson (folk), Thurs/25, Mark McCollum (comedy), S.O.S. improvisation with Lorenzo (comedy), Fri/26, 859 O'Farrell, 885-0750

Gulliver's: Donna Turner (rock), Fri., Timothy (folk), Sat./Penny Stephens Trio, Sun., Debbie Farris (pop/ballad), Mon., Stream (pop), Tues., Dana Hubbard (folk/rock), Wed., Karen Drucker and Friends (pop), Thurs., 348 Columbus, 982-0833

Holy City Zoo: Hardin and Russell (bluegrass/jazz), Fri., Paul Chiten (jazz/rock), Sat/20, SF Funnies (comedy), Sun.-Mon., open mike with the SF Funnies, Tues., jazz jam session, Wed., Steve Seskin (folk/rock), Thurs., 408 Clement, 752-2846

Jolly Friars: Travelin' (rock/top 40), Tues-Sat., Bob Scott and Star Jam (rock/top 40), Mon., 950 Clement, 752-0354

Kabbalah Koffee House: Mark Naltain (blues), Wed/24, J.C. Burris (blues), Thurs/25, SF Jewish Community Center, 3200 California, 346-6040

Keystone Korner: Joseph Jarman and Don Moye of the Art Ensemble of Chicago (jazz duo), Don Pullen and Charlie Haden (jazz duo), through Sun/21, James Leary Big Band (jazz), Mon/22, Martial Solal and Lee Konitz Quartet (jazz), Tues/23-Sun/28, 750 Vallejo, 781-0697

Last Day Saloon: Boarding House Reach (country/rock), Fri/19 Mike Brown (country/rock), Sat/20, Fri/26, Live Wire, Sun/21, audition, Mon/22, The Toons formerly the Barbary Coasters (pop), Tues/23, Boots (r&b), Wed/24, Cornell Hurd Band (country/swing), Thurs/25, 406 Clement, 387-6343

Mabuhay Gardens: Dead Kennedys, Next, Alley Cats, Fri/19, Seizure, Shock, Mr. Wonderful, Sat/20, Alley Cats, Shock, Eye Protection, Sun/21, Punk Globe benefit with Pristine Condition, Bill, told & Loose Change, K.G.B., Bam! & Gloria, Eye Protection, Lady LaRue, Crime, 8:30 pm Mon/22, Alex the Cat, Thrust, Symptoms, Tues/23, Novak, Imposters, Mannequins, Wed/24, V.I.P. Situations, Vikims, Thurs/25, Readymades, Aurora Push-ups, Grawdaddies, Fri/26, all new wave acts, all shows at 11 pm except where noted, 443 Broadway, 956-3315

Major Pond's: Hold Tight (rock), Fri/19 Anna Klinger (pop/ballad), Sat/20, SF Classical Saxophone Quartet (chamber), Wed/24, Omar Hakim Khayyam (blues), Thurs/25, Bishop Norman Williams (jazz), Fri/26, 2801 California 567-5010

Mooney's Irish Pub: Cottonmouth (blues), Fri/19 Pete Zangara Band (blues), Sat/20, rock and blues jam session with Pete Zangara and Sharon Wagner, 6-10 pm Sun/21 Wheeler (country/rock), Thurs/25, Queen Ida's Bon Ton Zydeco Band (Cajun), Fri/26, 1525 Grant, 982-4330

Network Coffeehouse: Tru-Art (cabaret), Fri/19, David and Roselyn (acoustic/ballad), Mon/22, Living on the Inside (jazz/Latin), Fri/26, 1036 Bush 989-6097

Old Waldorf: The Tubes (rock), Thurs/18-Sat/20, Cindy Bullens (rock/pop), The Krack (rock), Thurs/25-Fri/26, 444 Battery 397-3884

Other Cafe: Back in the Saddle (country/bluegrass), Fri/19 stand-up comedy, Sat/20,

Wed/24 Duck's Mystery Theatre (comedy), Sun/21, Fri/26, Wayne L. Banks Quartet (jazz), Mon/22, Reilly and Maloney (Irish), Tues/23, Rick and Ruby (comedy), Thurs/25, 100 Carl at Cole, 681-0748

Owl and Monkey Cafe: Gayle Marie (folk/ballad), Fri/19, Steve Seskin (folk/rock), Sat/20, open mike, Thurs/25, Simon Dray (cabaret), Fri/26, 1336 9th Ave., 664-9892

The Palms: Will Porter Band (r&b), Fri/19, Mon/22, Pearl Harbor and the Explosions (new wave), Sat/20, Arabesque (rock), afternoon and evening Sun/21, Iba, Tues/23, Naomi Ruth Eisenberg Band (jazz/rock), Wed/24, Buena Vista (gospel/rock), Thurs/25, Leila and the Snakes (comedy/rock), Fri/26, Polk at Pine, 673-7771

Paul's Saloon: High Country (bluegrass), Fri., Wed., Oakum (bluegrass), Sat., Good Ole Persons (bluegrass), Sun. bluegrass jam session, Mon., Old Friends (bluegrass), Tues., Done Gone (bluegrass), Thurs. 3251 Scott, 922-2456

Plowshares Coffee House: How to Change a Flat Tire (folk), 7:30 pm Sun/21, Fort Mason Bldg 312 (third floor), near Laguna at Marina, 441-8910

Precita Park Cafe: Thursday Ouintet (jazz), Fri/19, Rainbow Quartet (jazz), Sat/20, Jon Raskin, Dick Swarkin, Chip Dabney Trio (jazz), Thurs/25, Nathasha and Friends (blues), Fri/26, 300 Precita, 285-6626

Rainbow Cattle Company: Will Porter Band (r&b), 4:30 pm Sun/21, 199 Valencia, 861-9652

The Reunion: Breeze (rock/top 40), Fri/19, Thurs/25, Benny Velarde's Super Combo (salsa), Sat/20, Wed/24, Fri/26, Paul Chiten Band (jazz/rock), afternoon Sun/21, Essencia (salsa), Sun/21-Mon/22, Mira Sol (salsa), Tues/23, 1823 Union, 346-3248

Russo's: Paul Chiten Band (jazz/rock), Fri/19, Nicholas, Glover and Wray (pop), Sat/20, Randy Craig (jazz piano), Tues/23-Wed/24, Earthworks (jazz/rock), Thurs/25, Fri/26, Union at Grant, 391-4343

Venetian Room: Mills Brothers (pop/ballad), Tues-Sun., The Fairmont, Mason at California, 772-5163

Ye Rose & Thistle: Vic Trigger (rock), Fri/19, Stu Blank Band (rock), Sat/20, Sneeze (rock), Sun/21, Blues Survivors, Thurs/25, Trixx (rock), Fri/26, 1624 California 474-6968

EAST BAY

Bagchanal: Woody Simmons and Christine Bagley (country/ballad), Sun/21, 1369 Solano, Albany, 827-1314

Bea's Lair: Deakin, Fri/19, U.C. Jazz Ensemble, Wed/24, Sensible Shoes, Thurs/25, Leroy Jenkins (jazz), Fri/26, Student Union, UC Berk., 642-6329

Berkeley Square: Vince Hickey's Jazz Cardinals (jazz/swing), Fri., Lee Harris Quartet (blues), Sat.-Sun., Bob Easley and the East Bay Band (jazz/blues), Mon. John Burr Quartet (jazz), Tues., Pure Honey (soul/pop), Wed., Sam Rudin (jazz/blues), Thurs., 1333 University, Berk., 843-6733

Freight and Salvage: Phil Marsh (ballad), Fri/19, Good Old Persons (bluegrass), Sat/20, closed, Sun/21-Mon/22, open mike, Tues/23, Tony Marcus and Friends (country/swing band), Wed/24, Dick O'lot's Golden Age Jazz Band, with Laurie Lewis, Bill Napier, Jack Minger and Barb Higbie, Thurs/25, Old Friends (bluegrass), Fri/26, 1827 San Pablo, Berk., 548-1761

International Cafe: Cool Pappa (reggae), Next Exit (rock), Fri/19, Big Deal (rock), River City, Sat/20, Brown Eyes, Sun/21, poetry, Mon/22, The Schew, Blitz, Wed/24, River City, Shust, Thurs/25, The Lepers (new wave), Pleasure, Fri/26, 2516 Telegraph, Berk., 841-9070

Iron Horse Saloon: Mark Ford Band (rock/blues), Fri/19, Satin Steel (rock), Sat/20, Ron Thompson Band (blues), 3-8 pm Sun/21, 9 pm Thurs/25, audition, Tues/23, East West Band, Wed/24, Jordan Playboy (country/rock), Fri/26, 37501 Niles, Fremont, 791-9812

Keystone Berkeley: Brian Auger (rock), Fri/19, Carlene Carter (rock), Fri/19-Sat/20, Mistress (rock), Sat/20, Iba, Sun/21, Big Deal (rock), Hwyay (rock), Mon/22, closed, Tues/23, Wed/24, Jules and the Polar Bears, Uncle Rainbow (rock), Thurs/25, yesterday and Today (rock), Fri/26, 2119 University Berk. 841-9903

La Pena: Waterfront Writers and Artists poetry and slide show, Fri/19, SF Taiko Dojo (Japanese), Sat/20, Geronimo Pratt Defense benefit with Marrone, Sun/21, open mike for poetry, Mon/22, "A Child is Waiting" (film), Tues/23, News & Letters Committee benefit featuring "with Babies and Banners" and "Union Mads" (films), Wed/24, Latin American Update (forum), Thurs/25, Pena International (Latin folk), Fri/26, 3105 Shattuck, Berk., 849-2568

Larry Blake's: Grayson Street (rock), Fri., Phases (jazz), Sat., Honey Davis (rock/blues), Sun. Toby Mountain (folk), Mon. Freddie Roulette (blues), Tues., Jr. Earl (blues), Wed., Rathskeller Band (r&b), Thurs., 2367 Telegraph, Berk., 848-0886

Rio Theatre: Stoneground (rock), with Back Road (rock), Fri/19, with the Hoo Doo Rhythm Devils (r&b), Sat/20, Red Alert (rock), David La Flamme (rock), Fri/26 140 Parker, Rodeo, 799-0074

SOUTH BAY

Bodego: Skycreek (country/rock), Fri/19-Sat/20, Gambler (country/rock), Tues/23, Ball Taylor Band (folk/rock), Wed/24, Iba, Thurs/25, Poker Face (rock), Fri/26-Sat/27, 30 South Campbell, (408) 374-4000

Chuck's Cellar: A Touch of Grass (bluegrass), Fri/19 Larry Hosford (country) Sat/20, John and Suzanne (folk) Mon/22 New Alice Stone Ladies' Society Orchestra (old time), Tues/23, Rack in the Saddle (country/bluegrass), Wed/24 Snagbark Hickory (bluegrass), Thurs/25

DIRECTORY	
Clubs	23
Music	23
Dance Review	24
Dance	25
Kidstuff	25
Books & Writers	25
Mind & Matter	26
Theater	28
Radio	30
Microfilms	31
Offbeat Movies	31
Movie Houses	32
Movie Review	33

Rick and Ruby (comedy), Fri/26-Sat/27, 4926 El Camino Real, Los Altos, 964-0220

The Country Store Tavern: Hoo Doo Rhythm Devils (r&b), Fri/19, Glide (gospel/rock), Sat/20, Skycreek (country/rock), Sun/21, Boarding House Reach (rock), Mon/22, Laugh Your Ass Off! (comedy), Tues/23, Garcia Bros. (rock), Wed/24, Fri/26-Sat/27, Poker Face (rock), Thurs/25, 157 W. El Camino, Sunnyvale, (408) 736-0921

Eulipia Cafe: Brad Maiani Trio (jazz), Fri-Sat., Thomas Hutton (jazz piano), Thurs., 374 First St., San Jose, (408) 293-6818

Fargo's: Garcia Bros. (rock), Fri/19-Sat/20, Starfire (rock/top 40), Sun/21-Tues/23, Friends, Wed/24 Steppin' Out (rock/top 40), Thurs/25-Sat/27, 2540 California, Mountain View, 941-6373

The Garret: Swallow Trail, Fri. (lent), Julie Farbolin (pop/ballad), Sat., Craig Ferguson, Sun., audition, Mon., Joel Abramson, Tues., Mitch Ballard, Wed., Lahaina, Thurs., The Pruneyard, Campbell, (408) 371-6505

The Hall: Gambler (country/rock), Fri/19-Sat/20, Wed/24, Iba, Mon/22, Rya, Tues/23, Ball Taylor Band (folk/rock), Thurs/24, Ivory Tower, Fri/26-Sat/27, 1425 Burlingame Ave., Burlingame, 348-1112

Irons Works Restaurant: Shagbark Hickory (bluegrass), Fri., The Great Wizard, Sat., Gulliver and Andrew, Sun., Barbary Coasters (pop), Mon., Back in the Saddle (country/bluegrass), Tues., Poker Face (rock), Wed., Sampson and Calterio, Thurs., 3877 El Camino Real, Palo Alto, 493-3433

Jumping Frog Saloon: Carousel (rock/top 40), Tues-Sat., Burns, Renwick and Rags (top 40/disc), Sun., 2540 California, Mountain View, 941-4900

Keystone Palo Alto: Jess Colin Young (folk/rock), The Charters (rock), Fri/19, Brian Auger (rock), Jump Street (funk), Sat/20, Uncle Rainbow (rock), Sun/21, Jill Croston (ballad), New Alice Stone Ladies' Society Orchestra (old time), broadcast live on KFAT 94.5 FM, Mon/22, closed, Tues/23-Wed/24, Yesterday and Today (rock), Glide (gospel/rock), Thurs/25, Greg Kinn Band (rock), Jules and the Polar Bears, Fri/26, 260 California, Palo Alto, 324-1402

Kuumbwa Jazz Center: Paul Nagel and Friends (jazz), Fri/19, Idris Ackamoor Ensemble with trumpeter Rasul, pianist Rudy Mwongozi, bassist James Lewis, drummer Guierlmo Cantu, percussionist Baba Duro and reedman Idris Ackamoor (jazz), Sat/20, Leroy Jenkins Trio with pianist Amina Claudine Myers and drummer Phaeeron akLafi (Paul Maddox), Thurs/25, 320-2 Cedar, Santa Cruz, (408) 427-2227

Miramar Beach Inn: Mad Bros. (rock), Fri/19-Sat/20, Star Baby (rock/top 40), Sun/21, Boots (r&b), Mon/22-Tues/23, Fri/26-Sat/27, Boarding House Reach (rock), Wed/24, Garcia Bros. (rock), Thurs/25, Coast Hwy Half Moon Bay, 726-9053

Smoky Mountain Saloon: Ball Taylor Band (folk/rock), Fri/19, Chanter, Sat/20-Sun/21, Poker Face (rock), Mon/22, Garcia Bros. (rock), Tues/23, Cornell Hurd (country/swing), Wed/24, Rockwell, Thurs/25-Fri/26, 33 S Central Ave. Campbell, (408) 866-8288

Wooden Nickel: Crazy in the Shade (country/rock), Fri/19, Avalon (rock), Sat/20, audition, Sun/21, Ball Taylor Band (folk/rock), Mon/22, Glide (gospel/rock), Tues/23 (broadcast live on KSCU), Thurs/25, and Fri/26-Sun/27, Skycreek (country/rock), Thurs/15, 2505 The Alameda, Santa Clara, (408) 247-0552

NORTH BAY

The Cabaret: Trans Am, formerly Bristlecone (rock/salsa), Fri. The Imposters, Dead Kennedys, Coupe, The Variables (all new wave), Sat., 85 La Plaza, Cotati, (707) 795-7622

Davood's: John Goodman Trio (jazz), Fri/19-Sat/20, Paul Fox and Kenny Jenkins (jazz), Sun/21, Tony Angello (classical piano), Mon/22, Dalton Sullivan (guitar), Wed/24, Bill Douglass and Andre Ritead (jazz), Fri/26, 22 Miller, Mill Valley, 388-2000

The Dock: Chelsea with Michele Hendrix (jazz/pop), Fri-Sat, Martin Binder Trio (jazz), Mon., Thurs., 25 Main, Tiburon, 435-4550

Inn of the Beginning: Omega with Mickey Thomas (rock), Arabesque (rock), Fri/19-Sat/20, folk music, Sun/21, Bob Gibson and Kate Wolf (country), Wed/24, Suito, Thurs/25, Stoneground (rock), Messiah (gospel/rock), Fri/26-Sat/27, Cotati, (707) 795-9955

The Laguna: Moro (guitar), Kirby Wilkerson, Fri/19 Mark McCollum (comedy), S.O.S. (comedy), Sat/20, Ashley Cleveland Sun/21 closed Mon/22 Alice Bradshaw Tues/23 Tony Gagarin Wed/24 Iba Thurs/25 Collins and Levine (folk/rock), Fri/26, 234 S. Main Sebastopol (707) 823-5240

Old Mill Tavern: Bandaloons (comedy), Fri/19, Hounds of Hell with Bill Kirchen and Tony Johnson, Sat/20, Charlie Deal's Gang, Fri/26, 106 Throckmorton, Mill Valley, 388-9595

Rancho Nicasio: James Cotton Blues Band, Fri/19, Peter Rowan and the Free Mexican Air Force with Chris and Lorin Rowan, Sat/20, Tim Hardin (folk/ballad), Sun/21, Toons, formerly the Barbary Coasters (pop), Wed/24, Jessie Barish, Thurs/25, Hoo Doo Rhythm Devils (r&b), Fri/26, 1 Rancheria Rd. Nicasio, 662-2012

Sleeping Lady Cafe: Mira Sol (salsa), Fri/19, The Leapers, formerly Just Us (rock), Sat/20, Terry Haggerty Band (rock), Sun/21, Jazayer (Middle Eastern), Mon/22, Goodman Bros. (rock), Tues/23, Richi Ray and the Rays (rock), Wed/24, the Darby Slick Band (rock), Thurs/25, Tasmanian Devils (reggae/rock), Fri/26, 58 Bolinas, Fairfax, 456-2044

Sweetwater: Jules Broussard (jazz/rock), Fri-Sat, afternoon Sun., Clearwater (folk/rock), Thurs., 153 Throckmorton, Mill Valley, 388-2820

Uncle Charlie's: Tasmanian Devils (rock/reggae), the Fools, Fri/19, Fat Chance (rock), Sat/20, City Limits (top 40/disc), Wed/24, Jules Broussard (jazz/rock), Thurs/25, Omega with Mickey Thomas (rock), Fri/26, 5625 Paradise, Corte Madera, 924-9927

Yountville Saloon: the Arrows (country/rock), Fri/19, Browness (rock), Sat/20, Calvin Ross and Friends (rock), Sun/21, Belair (jazz), Thurs/25, California Zephyr (country/rock), Fri/26, 6480 Washington St., Yountville, (707) 944-2761

"Iba" stands for "to be announced."
—Susan Barnes



MUSIC

ROCK/POP VOCALISTS/BLUES

Sammy Davis, Jr./Sarah Vaughan: in concert, Tues/16-Thurs/18 at 8:30 pm (\$9), Fri/19 at 8:30 pm, Sat/20 at 7:30 and 10:30 pm and Sun/21 at 8:30 pm (\$10), with a maline performance Sun/21 at 5:30 pm (\$9), Circle Star Theatre, 1717 Industrial Rd., San Carlos, 364-2550 or 982-6550 (SF) Vaughan also performs with the Oakland Symphony in a Gershwin medley, see listing under Orchestral/Choral.

★ Try: pop, soul and blues, with Willie Al Barkley on organ and vocals, Ed Michaels on drums and Jethro Miller on alto saxophone and vocals, Sat/20, noon, Hallidie Plaza, Powell at Market, SF, free

Jane White: sings cabaret music, Sat/20, 7:30 pm, Masonic Auditorium, 1111 California, SF, \$8.50, 527-3622

★ Leon Patillo: the former lead vocalist with Santana performs in concert, with an opening act by Servant, sponsored by the Highway Missionaries, Sat/20, 8 pm, First Covenant Church, 455 Delores, SF, free, 552-3949

★ Powell Street Blues Band: in concert, with Tim Foley and Yoko Aramici on guitars and vocals, Merlo Wells on harmonica, Rob Roberts on bass, Ed Michaels on drums and Jethro Miller on alto saxophone and vocals,

Sun/21 (on a program with Tiarre's Polynesian Dance Company) and Tues/23, noon, Hallidie Plaza, Powell at Market, free

★ Pearl Harbor & the Explosions: new wave music, Wed/24 noon, Sproul Plaza UC Berk., free, 642-7477

Dave Hamlett & Friends: rock dance music, with an opening set the the Third Rail, Fri/26, 8:30 pm, Ashkenaz 1317 San Pablo, Berk. \$3 general, \$2 after 10:30 pm, 525-5054

FOLK/ETHNIC

El Fayzim: music and dance from Morocco, Fri/19, 8 pm, Center for World Music, Fort Mason Bldg 312 (third floor), Laguna at Marina, SF, \$3 general or PAS voucher, \$2.50 students, 848-8989

Hedzoleh Soundz: highlife dance music, Sat/20, 8 pm, Center for World Music, Fort Mason Bldg 312 (third floor), Laguna at Marina, SF, \$3 general or PAS voucher, \$2.50 students, 848-8989

★ Douq MacKenzie & Jesse Slocum: folk music, on a program with folk artist Ed Silberman, Mon/22, noon, Hallidie Plaza, Powell at Market, SF, free

★ Folk Concert: sponsored by the SF Folk Music Club, Thurs/25, 7 pm, Lurie Room, Main Library, Larkin at McAllister, SF, free, 558-3191

★ Bruce Davis & Friends: folk music, with Davis on guitar and vocals and David Robins on vocals, Fri/26, noon, Hallidie Plaza, Powell at Market, SF, free

Foday Musa Suso: the griot (traditional singer) accompanies himself on kora (21-string harp), in a program of music and stories from Gambia, Fri/26, 8 pm, Center for World Music, Fort Mason Bldg 312 (third floor), Laguna at Marina, SF, \$3 general or PAS voucher, \$2.50 students, 848-8989

JAZZ

★ Griego-Robinette Quintet: improvisational jazz, with Jimmy Griego on drums, Henry Robinette on guitar and electronics Joe Espinoza and Darius Babasadeh on saxophones and Eric Heilman on bass, Fri/19 and Thurs/25, noon, Hallidie Plaza, Powell at Market, SF, free

Ritual Music: Joseph Sabella on percussion and John Gruntfest on alto saxophone accompany Haruyoshi Itoh in a performance/demonstration of shinto, a form of Japanese martial arts, Fri/19, 8:30 pm, Metropolitan Arts Center, 1052 Geary, SF, \$3 or PAS voucher, 771-6535

Freddie Hubbard Quintet: in concert, with saxophonist Hadley Caliman and keyboardist Rodney Franklin, Sat/20, 8 pm, Zellerbach Auditorium, UC Berk., \$6.50-\$7.50 general, \$5.50-\$6.50 students, 642-9988

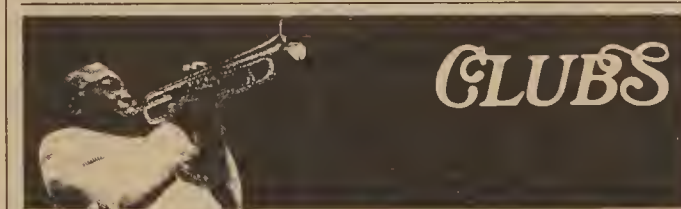
Larry Vukovich & Bill Douglass: original compositions based on Balkan themes and jazz standards, on piano and bass and flute, Sat/20, 7:30 and 9:30 pm, 1750 Arch Street, Berk., \$3 general or PAS voucher, \$2.50 students, \$2 seniors, 841-0232

Joseph Celli: new music for oboe and English horn, Sat/20, 8:30 pm, Metropolitan Arts Center, 1052 Geary, SF, \$3 or PAS voucher, 771-6535

★ Idris Ackamoor Ensemble: the sextet plays original contemporary jazz, Sun/21, 4 pm, Marina Music Hall, Fort Mason Bldg 314, Laguna at Marina SF, 441-5705

Ralph Sutton Jazz Concert: second annual, swing jazz, with Ralph Sutton on piano, Vince Catolica on clarinet, John Mosher on bass and John Markham on drums, Sun/21, 4 pm, Pete Douglas Beach House, Miramar Beach, off Hwy 1 Hall Moon Bay \$4 726-4143

continued next page



100 Carl (on the N Judah Line) 681-0748

Thurs... **Duck's Breath**
Fri..... **Back in the Saddle**
Sat..... **Comedians—**
 Dana Carvey, Tim Barron, Bill Farley, Dough Kehoe
Sun..... **Duck's Breath**
Mon..... **Wayne L. Banks Ouintet (jazz)**
Tues... **Reilly & Maloney**
Wed. **Comedians**
Thurs **Rick & Ruby**

Wed. 31st ... 9 Comedians Roast
 Bob Sarlotte—
 Benefit for Mitch Krug
Comedians every Wednesday & Saturday

4230 18th St.
621-5570

Sharon McNight
Fri. & Sat. 9 pm-Midnite
& Sun. Afternoon

Pam Brooks
Thurs.-Sun. from 9 pm

Dinners from 6 p.m. daily

TO PLACE YOUR AD IN THIS
SPACE CALL NANCY SOKOLSKY
AT 824-3322.

MUSIC/DANCE

continued from previous page

*** Keystone Quartet:** progressive jazz improvisation, with saxophonist Tim Rosenkrans, pianist Dana Atherton, bassist Kim Stone, and drummer Rick Quintana. Wed/14 noon, Hallide Plaza, Powell at Market, SF. free

Sarah Vaughan: see listing with Sammy Davis Jr. under Rock/Pop Vocalists/Blues and listing for Oakland Symphony Pops under Orchestral/Choral

RECITALS

Laszlo Varga: on cello, in a benefit recital for the Berkeley Promenade Orchestra, works by Bach and Kodaly plus a piece by Kraft with guest cellist Diane Foster. Fri/19, 8 pm, St. John's Center, 2727 College, Berk. \$5 general, \$4 students, \$45-PROM

John Stover: works by Lauro, Giuliani and Chopin on guitar. Fri/19, 8 pm, Marina Music Hall, Fort Mason Bldg. 314, Laguna at Marina, SF. \$25 or PAS voucher, 441-5705

M'Lou Dietzer: works by Debussy and Chopin on piano. Fri/19, 8:15 pm, Humboldt Cultural Center, 422 First St., Eureka. \$2 general, \$1 students, (707) 442-2611

Larry Almeida: premieres "Three Movements for Guitar," by Bay Area composer Katherine Murdock, plus music by Bach, Sor and Dowland. Fri/19, 8:30 pm, Old First Church, Van Ness at Sacramento, SF. \$3 general, \$2 students and seniors, 776-5552

William Ramsey & Margaret Fabrizio: Schubert's *Die Winterreise* for baritone and Broadwood piano. Sun/21, 2:30 pm, Annenberg Auditorium, Stanford University. \$3 general, \$1 students, 497-4317

Sita Dimitroff Milcev: in a voice recital, accompanied by Consuelo Melgar-Pye. Sun/21, 3 pm, Helen Schoeni Theatre, Mendocino Art Center, Little Lake St., Mendocino. \$3, (707) 937-5818

Jodi Fandolfi: sonatas by Haydn and Beethoven, plus works by Tjajcevic and Schumann, on piano. Sun/21, 4 pm, Old First Church, Van Ness at Sacramento, SF. \$3 general, \$2 students and seniors, 776-5552

Leslie Martin: J.S. Bach's "A Mass for Organ," based on the Lutheran Catechism; Sun/21, 8 pm, Church of the Advent, 261 Fell, SF. \$3 general or PAS voucher, \$25 students and seniors, 563-1287 (Peter Ehrlich)

Camilla Wicks: works by Bach, Vaughan Williams, Debussy and Vieuxtemps, on violin, accompanied by Roslyn Frantz. Sun/21, 8 pm, Hellman Hall, 1201 Ortega, SF. free, 564-8086

Christopher Parkening: classical guitar recital of works by 15 composers, including Bach, Couperin and Ponce. Tues/23, 8 pm, Memorial Auditorium, Stanford University. \$5-\$50, 497-4317. Wed/24, 8 pm, Zellerbach Auditorium, UC Berk. \$5-\$75 general, \$4-\$65 students, 492-9988

*** Charles Wolzien & Susanela Noble:** guitar and flute recital of works by Bach,

DeVise and Paganini. Tues/23, 8 pm, Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF. free, 564-8086

*** William Burgess:** flamenco guitar, Wed/24, 7:30 pm, Western Addition Library, 1550 Scott, SF. free, 346-9531

Sylvia Jenkins & Helichiro Oh-yama: works by Beethoven, Schubert, Milhaud and Brahms, on piano and violin and viola. Thurs/25, 8:30 pm, Choral Hall, Fine Arts Bldg, College of Marin, Laurel at Sir Francis Drake, Kentfield. \$4, 485-9385

Andres Segovia: classical guitar recital of works by Milan de Narvaez, J.S. Bach, Sor, Castelnuovo, Ponce, Turina and Albeniz. Fri/26, 8 pm, Masonic Auditorium, 1111 California, SF. \$8.50-\$12.50, 775-7021

Ralph Andrews: works by C.P.E. Bach, William Hoskins, Ralph Andrews and Tomasi on flute, plus a piece for flute and synthesizer, in the third and final segment of the "Solo Instrument," series, Marina Music Hall, Fort Mason Bldg. 314, Laguna at Marina, SF. \$25 or PAS voucher, 441-5705

Sheila & Frank Marks: soprano and piano recital of art songs. Fri/26, 8:15 pm, Humboldt Cultural Center, 422 First St., Eureka. \$2 general, \$1 students, (707) 442-2611

*** Ellen Wassermann & William Wohlmacher:** piano and clarinet recital. Fri/26, 8:15 pm, University Theatre, Cal State, Hayward, free, 881-3724

Arthuro Delmoni & Marilyn Thompson: works by Beethoven, Faure, Richard Cummings, Fritz Kreisler and Vieuxtemps, on violin and piano, broadcast live over KPFA 94.1 FM. Fri/26, 8:30 pm, 1750 Arch Street, Berk. \$3 general, \$25 students, \$2 seniors, 841-0232

Mathew Bakulich: J.S. Bach harpsichord partitas. Fri/26, 8:30 pm, Old First Church, Van Ness at Sacramento, SF. \$3 general, \$2 students and seniors, 776-5552

CHAMBER

SF String Quartet: works by Wolf, London, Debussy and Art Lande, with violinists Nathan Rubin and John Tenney, violist David George and cellist Sharon O'Connor, broadcast live over KPFA 94.1 FM. Fri/26, 8:30 pm, 1750 Arch Street, Berk. \$3 general, \$25 students, \$2 seniors, 841-0232

*** Amade Trio:** works by Mozart, Haydn and Beethoven, with Sonya Monosoff, John Hsu and Malcolm Bilson. Sun/21, 8 pm, \$5 general, \$3 students, 642-9988, followed by a lecture-demonstration on "Performance Practices of the Classic Period," Mon/22, 4 pm, free, 642-0212, both events take place in Hertz Hall, UC Berk.

*** Grebanier, Balter & Kahane:** works by Beethoven, Bach and Brahms, with cellist Michael Grebanier, clarinetist Alan Balter and pianist Jeff Kahane. Mon/22, 8 pm, Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF. free, 564-8086

*** Stanford Percussion Ensemble:** works by Cowell, Hovhanness, Kvistad, Piaszynska and Montoro, directed by Danny Montoro. Tues/23, 8 pm, Dinkelspiel Auditorium, Stanford University, free, 497-3812

*** SFCM Ensemble:** works by Le Clair, Debussy and Stravinsky, conducted by French Fulbright Scholarship winner Jean Paul Penn. Wed/24, 8 pm, Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF. free, 564-8086

*** Ko-ke-la Ensemble:** works by Mozart, Kodaly and Beethoven, with violinist Clayton Haslop, violist Myra Kestlenbaum and cellist Peter Rejto. Thurs/25, 8 pm, Angelico Hall, followed by master classes for string players, presented by each of the trio members, open to participants (with audition approval) and auditors. Fri/26, Dominican College, 1520 Grand, San Rafael, all events free, 457-4440

ORCHESTRAL/CHORAL

SF Symphony: works by Brahms, Copland and Berlioz featuring violist Geraldine Walther, conducted by Michael Tilson Thomas. Wed/17 and Fri/19 at 8:30 pm, with a matinee performance Thurs/18 at 2 pm, War Memorial Opera House (see further), program repeats. Sat/20, 8 pm, Flint Center, De Anza College, 21250 Stevens Creek Blvd., Cupertino. \$9.50-\$10.50, (408) 257-9555, works by Wagner, Messiaen and Tchaikovsky, conducted by Michael Tilson Thomas, with Jean Laurendeau and the women of the SF Symphony Chorus, directed by Louis

DANCE

JANICE ROSS

"RICHMOND DIARY": A BALLET WITHOUT DANCING

SAN FRANCISCO BALLET, Program 1, opening January 9, 1979, SF Opera House, Van Ness at McAllister, SF, program repeats Thurs/18, 8:30 pm, \$3-\$14, 431-1210.

The San Francisco Ballet's opening performance of its 1979 season last week revealed almost as much about local audiences as it did about the SFB. Although the company has been growing artistically as the result of increasing international notoriety and a fairly well-received tour of the East, local audiences seem to have progressed even faster. Opening night, it wasn't the newest or the grandest ballets that were most applauded, but those with the meatiest genuine dancing.

Tomm Ruud's "Richmond Diary" was the first premiere of this series, which boasts the debut of a new ballet on almost all of the seven programs that stretch from now through late May. This hint of choreography by edict, which insures a constant supply of world premieres, may be at least partially responsible for the failure of ballets like "Richmond Diary," which seems choreographed to satisfy less an artistic need than a box-office quota.

Set in Richmond, Virginia, during the Civil War, Ruud's ballet concerns a Confederate general (Vane Vest), his wife Jenny (Paula Tracy), and their twenty-year love affair. Neither the General's nor Jenny's role is a dancing one. Indeed, the en-

tire ballet seems weighted by a torpor of inactivity and stasis. In transposing the Confederate wife's diary (on which "Richmond Diary" is based) to the stage, Ruud overliteralizes it. He allows no room for inference or innuendo; each gesture, each event, is painstakingly realized.

When the couple's daughter (Diana Weber) receives a ribbon of betrothal from her young lieutenant (David McNaughton), we immediately recognize this as the same type of ribbon Jenny gazes at lovingly in the opening of the ballet. But instead of trusting us to make this connection, Ruud labors the obvious. Stopping everything, he drags out a young couple who represent the General and his wife twenty years earlier to show us precisely how the General gave such a ribbon to his Jenny long ago.

In "Richmond Diary," Ruud seems uncomfortable with this dramatic-story genre of ballet. One senses his anxiety that we might miss something. Every thought that passes through the General's or Jenny's mind is carefully depicted in a shadowy upstage area or read aloud, suggesting Ruud's distrust of the movement's capacity to convey meaning.

Indeed, the characters in "Richmond Diary" reveal very little about themselves as people. We know them, instead, as archetypal Southern gentry. The men wage war, while the

women stay at home worrying, weeping and giving balls.

Aside from a lot of pretty waltzing, the only substantial dancing in "Richmond Diary" falls to McNaughton and Weber. Newly paired this season, they hold promise of becoming the SFB's best performing partnership.

Low Christensen's "Divertissement d'Auber" (1959) reveals much more about Weber's and McNaughton's abilities. Even Elizabeth Tienken, who rounded out this buoyant trio, appeared to have transcended her usual brittleness. Her balances en pointe were steady and her whirling turns well timed.

Possibly the most positive thing to come out of the SFB's fall season at the Brooklyn Academy in New York was the discovery of David McNaughton. Nancy Goldner, dance critic for the *Christian Science Monitor*, hailed him as the company's finest male dancer. Judging by this opening performance, he clearly seems to be living up to this new reputation. McNaughton is one of the few male dancers in the SFB who is capable of both tenderness toward his partner and technical strength in his solo variations.

In "Divertissement d'Auber" his gran jetes and jumps in place with both feet lifted high underneath him are exceptional because of his clarity and elevation. The modesty of Christensen's intent in "Divertissement d'Auber" makes the dancers' achievements all the more exceptional. It does quietly what Smuin's "Quatro a Verdi" does, without trying half so hard.

Michael Smuin's "Mozart's C Minor Mass," a repeat from last season, is designed from a different perspective. Set to Mozart's Kyrie and Gloria (among other selections), it is an audacious and huge-scaled work that condenses the life and times of Jesus Christ into some

20 minutes. The devotional postures and Pieta poses the dancers assume are presented in such a peremptory fashion that their reverence borders on desecration.

Many of the trademark Smuin movements—the daring drop catches of partners and swinging floor-skimming hinges—are catalogued in "Mass." But in this religious context, they seem more feats of daring than achievements of technique.

John McFall's "Quanta," the other work on this opening program, has lost some of the cool abstraction it once had. The second and third sections of this three-part reference to quan-

tum physics have been transposed, and the new order and the dancers' interjection of feeling into the previously neutral clinging movements hint at a drama beneath the pristinely abstract patterns. The fact that "Quanta" is flexible enough to include such a shift in emphasis without losing its point entirely speaks well for its construction.

It's telling that the two simplest ballets in terms of set, costumes and staging, "Quanta" and "Divertissement d'Auber," were also the most substantive. Ballet is, after all, about movement, and these kinds of embellishments should enhance what is there instead of covering up for what isn't.



Diana Weber and David McNaughton do the only serious dancing in Tomm Ruud's new ballet, "Richmond Diary," one of several world premieres at the San Francisco Ballet this season.

DANCE/KIDSTUFF/BOOKS

Magor, Wed/24, and Fri/26-Sat/27 at 8:30 pm, preceded by an open rehearsal with comments by Harold Schmidt, Wed/24 at 9 am (\$4). War Memorial Opera House, Van Ness at Grove, SF \$4-\$50-\$14 for concerts, 431-5400, program repeats, Thurs/25, 8 pm, Zellerbach Auditorium, UC Berk, \$5-\$50-\$10 general, \$5-\$7 students, 642-9988

★ Concert Band Meet: with bands from Antioch High, directed by Don Young, and Liberty High, directed by Allan Jones, followed by the LMC Concert Band in works by Sullivan, Shostakovich and Oscar Peterson, Fri/19 LMC Cate Los Medanos College 2700 E. Leland, Pittsburg, \$1 439-2181 ext 249

Pittsburgh Symphony Chamber Orchestra: works by Mozart and Beethoven, with French horn player Barry Tuckwell and guest pianist Andre-Michel Schub, conducted by Tuckwell, Fri/19, 8 pm, Marin Veterans' Memorial Auditorium, Civic Center, San Rafael, \$7-\$8, 472-3500, Sat/20, 8 pm, Memorial Auditorium, Stanford University, \$6-\$50-\$7.50, 497-4317

Oakland Symphony Youth Orchestra: works by Verdi, Wieniawski, J.S. Bach, Nielsen and Tchaikovsky, featuring violinist Robin Hansen and Laura Corcos and flutist Slatia Cronin, conducted by Denis M. de Cleau, Fri/19, 8 pm, Paramount Theatre, 21st at Broadway, Oakland \$2 general, \$1 students, 485-6400

Peninsula Symphony: works by Kindler-Handel, Chausson, Sibelius and Sarasate, featuring violinist Arturo Delmonico, Fri/19, 8 pm, Flint Center De Anza College, 21250 Stevens Creek Blvd, Cupertino, \$3 general, \$1 students and seniors, (408) 257-9555

Oakland Symphony: works by Beethoven, Persichelli and Saint-Saens, featuring pianist Jean-Philippe Collard, conducted by Lawrence Smith, Sat/20, 11 am, Paramount Theatre 21st at Broadway, Oakland \$4-\$10, 465-6400

Berkeley Chorus Pro Musica: works by Schubert, Billings and Ives, featuring soprano Bonnie Geha, tenor Ron Harm and basso Jim Kjoqvist, directed by James Setapen, Sat/20, 8 pm, St. Mark's Episcopal Church, Bancroft at Ellsworth, Berk., \$3 general or PAS voucher, \$1.50 students

Marin Symphony: works by Mozart, Bartok, Saint-Saens and Debussy, featuring pianists Allison and Aloys Kontarsky, conducted by David Selgo, Sun/21, 7:30 pm, Marin Veterans' Memorial Auditorium, Civic Center, San Rafael, \$5-\$50 general, \$2-\$50 students, 472-3500

San Jose Youth Symphony: works by Humperdinck, Haydn and Saint-Saens, featuring cellist Peter Reijo and commentator Scott Beach, conducted by Eugene Stoa, Sun/21, 7:30 pm, Center for the Performing Arts, 255 Almaden, San Jose, \$2 general, (408) 287-7383

★ Alameda CETA Symphony: works by Brahms, Bizet and Haydn, featuring violinist Anne Crowden and cellist Deirdre Cooper, conducted by Jonathan Khuner, Sun/21, 8 pm, Albany High, 803 Key Route Blvd., Albany, 582-7414

Nova Vista Symphony: works by Haydn, Schumann and Elgar, featuring pianist Ewa Bronstein, conducted by Lauren Jakey, Wed/24, 8 pm, Flint Center, De Anza College, 21250 Stevens Creek Blvd., Cupertino, \$3-\$50 general, \$2 students and seniors, (408) 257-9555

University Chorus & Orchestra: Haydn's "Die Jahreszeiten," featuring baritone Allen Shearer, soprano Kari Wingstad and tenor John Duykers, conducted by James E. Cunningham, Fri/26-Sat/27, 8 pm, Hertz Hall, UC Berk, \$2 general, \$1 students, 642-9988

Oakland Symphony Pops: works by Bagley Bizet and Gershwin, featuring vocalist Sarah Vaughan, conducted by James Setapen, Fri/26, 8:30 pm, Paramount Theatre, 21st at Broadway, Oakland, \$4-\$8, 465-6400

OPERA

★ Metropolitan Opera Auditions: preliminaries Fri/19-Sat/20 from 9 am to 5 pm, finals Sun/21 at 1 pm (broadcast live over KOED 88.5 FM), McKenna Theater, SFSU, 1600 Holloway, SF, free spectator admission, 469-1850 or 362-8275

Pippin's Pocket Opera: opens a six-program winter series with a premiere production of Rossini's "La Cenerentola" featuring Stephanie Friedman, Walter Matthes, Gene Albin, Wayne Kuhaupt, Francine Lancaster and Mary Triest, accompanied by the New Ravoli Orchestra, Sun/21, 8 pm, Old Spaghetti Factory, 478 Green, SF \$6-\$50, 928-8139 or 821-3178

NOTES

Early Music Workshop: for singers and players of instruments blown, bowed and plucked, including sessions in advanced and intermediate recorder consort, contemporary recorder consort, viol consort I and II, plucked string ensemble, Renaissance reed and horn ensemble, reed making and instrument maintenance and chamber chorus, with Eric Leber, Margaret Panolsky, Jason Paras, Robert Dawson, Keith Lorraine, John Peter Gaffney, Joanna Bramet Young, Peter Ballinger and Kent Underwood, Fri/19 from 6 to 10 pm, Sat/20 from 9 am to 5 pm, City College, 50 Phelan, SF \$30 general, write SF Early Music Society, c/o Eric Leber, 439 Barlett, SF 94110

CMC Classes: private and group instruction on all major instruments and common types of music, plus music theory, history and composition classes, register Fri/26 from 2 to 6 pm, Sat/27 from 10 am to 4 pm, Community Music Center, 544 Capp, SF, 647-6015

SF Community Orchestra: announces auditions, contact the Community Music Center, 544 Capp, SF, 647-6015

★ Indicates general admission of \$1 or less.
—Susan Barnes

D

DANCE

"Eyeplay": a multimedia and movement performance piece, produced and directed by Carol Thayer, choreographer, and Paul Ackerman, environmental designer, with guest choreographer Sharon Jean Leeds, Thurs/18-Sat/20, 8 pm, Intersection, 756 Union, SF, call for cost, 397-6061

SF Ballet: continues its 1979 repertory season with the final performances of Program 1, comprising "Richmond Diary," "Divertissement d'Auber," "Mozart's C Minor Mass" and "Quanta," Thurs/18, 8:30 pm, Program 2 a full-length performance of Smuin's and Prokofiev's "Romeo and Juliet," continues Sat/20, 3 and 8:30 pm, Sun/21, 3 and 8 pm, and Thurs/25, 8:30 pm, War Memorial Opera House, Van Ness at McAllister, SF, \$2-\$21, 431-1210 Program 1 also plays Tues/23, 8 pm, Zellerbach Auditorium, UC Berk, \$6-\$12 \$50 general, \$5-\$10 students, 642-9988

Blankman/Gruen: Livia Blankman and Naomi Gruen perform solo and group choreography to original scores by Lary Graber of Snake Theater and Doug Skinner, plus a premiere commissioned work by Margaret Jenkins, Fri/19-Sat/20, 8:30 pm, Margaret Jenkins Dance Studio, 1590 15th St., SF, \$3 \$50 or PAS, 285-7984

Moroccan Music and Dance: Yassir Chadly and the musical/dance group El Fayzin perform in concert, Fri/19, 8 pm, Center for World Music, Fort Mason Bldg 312, Laguna at Marina, SF, \$3 general, \$2 \$50 students and seniors, PAS accepted, 848-9899

Lesser Oakland Dance Theatre: directed by Jane Brown, presents "Sources," a performance survey of centuries of dance, music and painting, Sat/20, 8:30 pm, and Sun/21, 7:30 pm, Lesser Oakland Dance Theatre, 4226 Park Blvd., Oakland, \$3 \$50 general or PAS, no late seating, no infants please, 530-6611

★ Tiarre's Polynesian Dance Troupe: gives a free performance as part of the ongoing City Celebration series, Sun/21, noon-2 pm, Hallidie Plaza, Powell at Market, SF

Israeli Folk Dance Festival: features performances by Nirkoda, Hagalim, Ne'urim, Am Folk Troupe and Rikudam, all Israeli folk dance ensembles, plus drummer Jo Horton and love and shepherd songs by Cantor Itzhak Emanuel, evening opens with an instruction session with Ruth Brown (7:30 pm), Wed/17, 8:30 pm, Congregation Ner Tamid, 1250 Ountara, SF, \$1 \$25 general, \$1 students, refreshments, 661-3383

Bharatanatyam: Katherine Kunhiraman and members of the Kalarjali dance company perform classical Indian dance in concert, Fri/19-Sat/20, 8 pm, Live Oak Theatre, 1301 Shattuck, Berk., \$3, 841-5580 or 548-3811

Matija Gubec: the Croatian Folk Ensemble performs songs and dances from Prigorje and a medley of dances from Backa, a performance (10:30 pm) preceded by international folk dance lesson (8 pm), Sat/20, Ashkenaz, 1317 San Pablo, Berk., \$1 \$50 includes lesson, 525-5054

Hot Energy: the local company performs for "Smile," the theme for Timothy Leary's lecture, scheduled for Wed/24, 7 pm, Masonic Auditorium, 1111 California, SF, lecture costs \$7 \$50-\$8 \$50 general \$6 \$50 students, 776-4917

Trance Dance: Anna Halprin and Dancers' Workshop lead a dance ritual expressing the journey of the self to the group and back again, with music by Zitar, master percussionist, Thurs/25, 8 pm, SF Dancers' Workshop, 321 Divisadero, SF, \$10, reservations at 626-0414

Moving Parts Dance Co.: performs in concert with UC Berkeley dance students, Thurs/25-Fri/26, 8 pm, Hearst Gym, UC Berk, \$3 general \$2 \$50 students, 636-0959

Dance Coalition Award Performances: six Bay Area companies perform two weeks of dance, Program A, Thurs/25 and Fri/26, presents Oberlin Dance Collective and Khadra Ethnic Music and Dance Ensemble; Program B, Fri/26 and Sat/27, presents Mangrove and Dimensions' Dance Theater, Program C, Sat/27 and Thurs/1 presents Moving Space and Christopher Beck & Co. All performances at 8:30 pm, Herbst Theatre, War Memorial Opera House, Van Ness at McAllister, SF, \$4-\$6 general, discounts for Coalition members, seniors and students, for more information call 431-1210

"Leap Forward": Consuelo Faust and Linda McCormick perform jazz and modern dance theater and gymnastics to evoke everyday events and social phenomena, Fri/26-Sat/27, 8:30 pm, Everybody's Creative Arts Center, 354 21st St., Oakland, \$3, 863-1830, 826-6355 or 451-1230

★ Chinese New Year Performance: features Chinese folk dance, folksongs and instrumental music dating back to the Han dynasty (208 B.C.), Sat/27, 2 pm, Intersection, 756 Union, SF, free 397-6061

DANCE PARTIES

Square Dance: Bob Black calls to music by the Arkansas Skeiks, Fri/19, 8 pm, Ashkenaz, 1317 San Pablo, Berk, \$2, 525-5054

Hedzoleh Soundz: dance to African dance and highlife rhythms, Sat/20, 8 pm, Center for World Music, Fort Mason Bldg 312, Laguna at Marina, SF, \$3, 848-9899

WORKSHOPS/CLASSES

Limon Technique: Roberto Antonio, principal dancer with the Ballet Classico de Mexico, the Ballet Interacioneae de Caracas and the Chicago Ballet Opera, and the nephew of Jose Limon, teaches a master class, Sat/20, 3:30-5:30 pm, Everybody's Creative Arts Center, 354 21st St., Oakland, \$5, 451-1230

★ Dance for the Deaf: Abby Langham teaches a unique dance class for the hearing-impaired (open to everybody), with dance exercise followed by disco lesson, accompanied by live drum music, Mon/22 and Mon/29, 7-9 pm, D'Estrella Auditorium, California School for the Deaf, 2601 Warring, Berk., free, 482-0724

SF Recreation and Park Dept.: through the Drama and Dance Advisory Committee, sponsors classes in varying styles of dance, disco, hustle, Latin, American swing and tap. For complete schedule of classes, contact SF Recreation and Park Dept., McLaren Lodge, Golden Gate Park, SF 94117, 558-4268

Central YMCA: offers an eight-week dance exercise program, starting Jan. 23, plus several other dance and movement classes, for details call the Y, 885-0460

Dance/Movement: Community Music Center announces two new classes, "Dance Technique" with Judith Lit, emphasizing the fluidity of natural movement, and "Friday Night Warm-ups," with Julie Isaacs, a class for musicians to explore ways of using movement to improve rhythm and improvisation, for details and registration call 647-6015

NOTES

★ Square Dance, Raffle and Bake Sale: to benefit Other Avenues Community Food Store, features live fiddle music and Tom Hunter calling the squares (no experience necessary to dance), with proceeds from the event (to be matched by the Bishop's Poverty/Hunger Fund) to help Other Avenues improve its non-profit organization, Fri/19, 7:30 pm, St. Paul's Presbyterian Church, Judah at 43rd Ave., SF, \$1 general, kids free, 661-7474

Dance on Film: Rudolph Nureyev's "Don Quixote," starring Nureyev and Lucette Aldous, screens Wed/24-Thurs/25, 8 pm, Olney Hall, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$3, 485-9385

★ Indicates general admission of \$1 or less.
—CCShank

K

KIDSTUFF

★ Come and Meet SF Fire Fighters: on their bright red fire truck, fire safety film, hats and balloons, Sat/20, 1-3 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, free, 441-5705

Biology and Health: hands on biology for the whole family, Sat/20, 2-3:30 pm, Lawrence Hall of Science, UC Berk, \$3, 642-5132

★ How a Book Is Born: a talk by Marilyn Sachs on her book "The Bear's House," for ages 6 years and up, Thurs/25, 4 pm, West Portal Library, 190 Lenox Way, SF, free, 566-4584

NOTES

★ Free Again!: children age 15 years or younger will again be admitted free to the SF Zoo, Sloat Blvd at the Great Highway, SF

Puppetry Resource Center: books about handmade and commercially made puppets, ways to use puppets in education and story telling therapy, open weekdays, 11 am-4:30 pm, 29th St at Church, SF, 282-3132

Volunteers Needed: St. John's Tutoring Center serves children in the Mission Community by operating an after-school tutoring program, call 864-5205 from 2-6 pm or 441-4188 mornings for additional information

★ Indicates general admission of \$1 or less.
—Harriet Salley

B

BOOKS & WRITERS

READINGS

★ Lillith Z.: an ex-hooker presents "poetic phantasy of prurient passion" in reading from her book "Lillith's Back in Town," for women only, Wed/17, 8 pm, Baccanai, 1369 Solano, Albany, \$1, 527-1314

★ Poetry: Dennis Fritzing and Daniel Kakook, both Vietnam war veterans and locally involved poets, read from their work, Wed/17, 8 pm, Cody's Books, 2454 Telegraph, Berk, \$1 donation, 845-7852

Susan Griffin: the feminist poet, author of "Woman and Nature: The Roaring Inside Her," continued next page



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BOOKS & WRITERS / MIND & MATTER

continued from previous page

reads from her poetry, Wed/17, 8 pm, Oney Hall, College of Marin, Laurel at Sir Francis Drake Kentfield, \$3.50, 485-9385

Theodore Roszak: the author of *Person/Planet* speaks, Thurs/18, 8 pm, Institute for the Study of Consciousness, 2924 Benvenue, Berk., \$5, 849-4784

David Moe: the author of the newly published *The Logic of Snowflakes* reads from his work accompanying himself on dulcimer at a featured reading and book party, Thurs/18, 8 pm, Sacred Grounds, 2095 Hayes at Cole, SF

Waterfront Writers & Artists: a group of dock workers active in the arts presents poetry stories and a sound/slide show contrasting past and present work on the waterfront, Fri/19, 8:30 pm, La Pena, 3105 Shattuck, Berk., \$2.50, 849-2568

Burlingame Poetry Conspiracy: "new poems for the new year in a new place," featuring Pamela Edwards, Max Hart, Christina Gross, Bruce Higgins, Dorothy Rogers and Warren Wickliffe reading from their work, Sat/20, 3-5 pm, Retirement Inn of Burlingame, 250 Myrtle Rd., Burlingame

Intersection Poetry Series: Phil Deal and his Light Ensemble and Kush in a poetry reading/performance, Sun/21, 3 pm, 756 Union, SF, donation, 397-6061

Open Mike: a weekly open poetry showcase, Mon/22, 7:30 pm, International Cafe, 2516 Telegraph, Berk., 841-9070

Poetry: George Benet and Bob Carson read from their work, Mon/22, 8 pm, Bound Together Books, 1901 Hayes at Ashbury, SF, donation, 386-9870

Open Poetry: listen to and participate in an open reading (readers should arrive by 8 pm), Mon/22, 8:30 pm, La Pena, 3105 Shattuck, Berk., free, 849-2568

Poetry: Sherrill Jaffe and Alan Lew read from their work, Tues/23, 8 pm, Grand Piano, 1607 Haight, SF, donation

"The Lord of the Rings": Francis Roth reads aloud from the Tolkien classic, Tues/23, 8:15 pm, Philosopher's Stone, 3814 24th St., SF, 647-2882

Kath Walker/"Shadow Sister": the aboriginal poet reads from her work, plus a screening of the Frank Hiemans documentary of her work and life, Tues/23, 7 pm, Pacific Film

Archive, 2621 Durant, Berk., \$2.50, 642-1412

*** Grenier/Benson:** Robert Grenier and Steve Benson read from their poetry, Wed/24, 8 pm, Cody's Books, 2454 Telegraph, Berk., \$1 donation, 845-7852

*** Lima & Rooftop:** Jane Radcliffe reads from her published and new works, describing change in two immigrant languages, Wed/24, 8 pm, Bacchanal, 1369 Solano, Albany, \$1, 527-1314

Open Reading: sponsored by the Bay Area Poets Coalition Poetalk, Wed/24, 7:30 pm, East Bay Center for the Performing Arts, Finnish Hall, 1819 10th St., near Hearst, Berk.

Wong/Mark: Nellie Wong and Don Chan Mark read from their work, Wed/24, 8 pm, Small Press Traffic, 3841-B 24th St., SF, 285-8394

Dorothy Bryant: the author of *Miss Giardino* reads from her new book, "Writing a Novel," and discusses her book *The Kin of ATA* are waiting for you as a creative allegory, Thurs/25, 7:30 pm, Marina View Gallery, Fort Mason Bldg. 310, Laguna at Marina, SF, \$2, 441-5705

Poetry: Dina Rodriguez reads from her work, Thurs/25, 7:30 pm, Old Wives Tales, 532 Valencia/16th St., SF

*** David Henderson:** the author of *Jim Hendrix Voodoo Chile of the Aquarian Age* speaks, Thurs/25, 8 pm, Cody's Books, 2454 Telegraph, Berk., 845-7852

"Dame Edith": Charles Yarbrough appears as Dame Edith Sitwell in this poetry/music/dance performance piece, featuring the Northern Dance Ensemble, opens Sat/27, Ed Mock Dance Studio, 32 Page, SF, \$3, 552-9487

LECTURES/WORKSHOPS

*** Creativity in Work:** Nina Winter, author of *"Interview with the Muse,"* discusses her work and ideas, Wed/17, 7:30 pm, North Beach Branch Library, 2000 Mason, SF, free, also Wed/24, 7:30 pm, Noe Valley Branch Library, 451 Jersey St., free

The Art of Telling Stories: a children's librarian and experienced storyteller teaches a six-session series, covering selection, story-learning techniques, practice in telling, building a varied repertoire and abridging tales, starts Thurs/18, 10 am-noon, Recreational Arts Bldg 50 Scott, SF, \$10, 558-3601

*** Bookbinding:** Elizabeth Ethier demon-

strates a method of binding a single-section book, Sat/20, 10 am, Commission Room, Main Library Civic Center, SF, free

*** "Words(') Work: The 'Beowulf'—Poet as Spellbinder":** Robert P. Creed, professor of English and comparative literature, U. Mass at Amherst, lectures, Thurs/25, 8 pm, Alumni House, UC Berk., free

NOTES

*** Poetry Meeting:** SF Arts & Letters Foundation holds an open meeting to choose a steering committee for the First People's Poetry Festival, Thurs/18, 7 pm, Fort Mason Bldg. 312, Laguna at Marina, SF, free, 771-6711

*** Book Sale:** Friends of the Library sponsors a popular paperback book sale, books 20¢ each or 7/¢1, Sun/21, 10 am-4 pm, Fort Mason Bldg. 312, Laguna at Marina, SF, free, 558-3770

*** Final Draft:** the weekly series of on-the-air readings of short fiction continues with "Loners," a program comprising works by Ed Miller and Bill Henkin, Mon/22, 9 am and 7 pm, KALW 91.7 FM

*** Indicates general admission of \$1 or less. —CCShank**



MIND & MATTER

Guitar Workshops: 10 sessions, with Barry Oliver, starts Thurs/18, 4-8 pm, Sat/20, 9-10 am, "Y" House, 2600 Bancroft, Berk., \$35, 848-6370

"Having Integrity in Personal Relationships": a lecture by Norman McVea, Jr., dancing at conclusion, Fri/19, 8 pm, Treasure, 1738 9th Ave., SF, \$4, 655-9990

Sculpture Tours: specially trained docents lead groups on tours on various themes, by period, by medium, by technique, etc., Fri/19, Sun/21, Thurs/25, 1 pm, Art Gallery information desk, Oak-

land Museum, 1000 Oak, Oakl., 273-3005

*** "Bernini and the Unity of the Visual Arts":** a lecture by Professor Irving Lavin, Fri/19, 5 pm, 145 Dwinelle Hall, UC Berk., free, 642-0212

Ritual Music with Shintaido: a performance-demonstration by Shintaido master and instructor Haruyoshi Itoh, Fri/19, 8:30 pm, Metropolitan Arts Center, 1052 Geary, SF, \$3, 771-6535

From Mythology to History: Betty Kane on the teaching of history in Waldorf education, Fri/19, 8 pm, Unitarian Center, Franklin at Geary, SF, \$2, 731-6038

"Come Make a Face": a four-week mask-making workshop led by artist Beverly Mayeri, begins Fri/19, 1-4 pm, Falkirk Community Cultural Center, 1408 Mission, San Rafael, \$30, 456-1112, ext. 266

*** "Viewing the Supernatural"** and "Death-Coping With Loss" two films, a unique approach to death education, Fri/19, 8 pm, Sanges Menia Center, 2358 Pine, SF, free, 922-5008

Co-Ed Volleyball League: games will be played Friday evenings beginning January 19, players form their own teams, for more information call Central YMCA, 220 Golden Gate, SF, 885-0460

*** Women's Alcohol Coalition:** presents an open community meeting for all women interested in alcoholism and the special needs of women alcoholics, Sat/20, 1:30-3:30 pm, St. Cyprian's Church, Turk at Lyon, SF, free, 626-2170

"Lighten Up: Lose Weight Forever" a supportive group approach to losing weight, a workshop with Alan Dolit, Sat/20, 10 am-4 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$18 and food you love, 652-4400

"Reliving Past Lives": Helen Wambach, clinical psychologist, hypnotist, regression researcher, lecturer and author, gives a benefit hypnotic regression workshop for Synergy School, Sat/20, 1-6 pm, Unity Center, 1871 Geary Road, Walnut Creek, \$32.50, 937-2191

*** "John Galen Howard and His Work":** a slide/lecture by guest curator Professor Loren Partridge, Sat/20, 2 pm, University Art Museum, 2625 Durant, Berk., free, 642-1412

"San Francisco's Victorian Revival": a slide/lecture by Judith Waldhorn, Sat/20, 8 pm, Noe Valley Ministry, 1021 Sanchez, SF, \$2, 282-2317

"Women Arrested: A Conference on Wom-

en in the Criminal Justice System" speakers include Josette Mondanero and Margo St. James, Sat/20, 9:30 am, Unitarian Center, Franklin at Geary, SF, for information call 731-3300

*** Portfolio Day:** Education and Careers in Art, all interested students, parents, art teachers, guidance counselors and members of the community are invited, features information on a wide variety of visual arts education programs, Sat/20, 10 am-3 pm, SF Art Institute, 800 Chestnut, free, 771-7020

Siddha Yoga Intensive: the initiation that begins the process of Siddha Yoga, Sat/20-Sun/21, 8:30 am-5:30 pm, S.Y.D.A. Foundation, 1107 Stanford, Oakl., \$150, advance registration required, 655-8677

*** "Tour for the Hearing-Impaired":** docents trained in total communication signing will conduct a tour of the exhibition "George Inness Landscapes: His Signature Years 1884-1894," Sat/20, 10 am, Redwood Burl, Oakland Museum, 1000 Oak, Oakl., free, 273-3401

Touch for Health: a new approach to balancing and healing the body, with Heiga Brandt, Sat/20, 7:30 pm, The Whole Life Center, 3437 Alma #28, Palo Alto, \$3, 493-0561

Principles of Effective Learning: learn to see situations as opportunities rather than as difficulties with Steve Zolno, Sat/20, 9 am-3 pm, Sell Center, 555 2nd Ave., SF, \$35, 386-7027

"2nd Acts and 3rd Careers—At Last": a lecture on career transitions by Warren Bennis, Ph.D., Wed/21, 7:30 pm, Hall of Flowers, Golden Gate Park, 9th Ave. at Lincoln, SF, \$3, 864-2575

"Minorities in Britain": a lecture by Rev. David O. Rankin, Sun/21, 9:45 am, U-U Gay Caucus, Unitarian Center, Franklin at Geary, SF, 777-2950

"The Astrological Groundwork": a 12-week series of workshop/classes for beginners, begins Sun/21, 7:15 pm, Astrology Rising, 3615 22nd St., SF, \$65, 826-1127

*** "World Peace and Individual Commitment":** a lecture by Maurice Willows, world traveler, writer and business executive, Sun/21, 10 am, Baha'i Center, 170 Valencia, SF, free, 431-9990

Folk Traditions in Japanese Ceramics: a lecture by Marsha Weidner, followed by a short film on Japanese village potters, Mon/22, 10-noon, Trustees' Auditorium, Asian Art Museum, Golden Gate Park, \$3.50, 558-2993

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guage with live drum music, a class open to everyone, taught by Abby Langham, Mon/22 and Mon/29, 7-9 pm, D'Estrella Auditorium, California School for the Deaf, 2601 Warring, Berk., free, 841-8431.

Wilderness Medicine: a twice-weekly class in field medicine techniques designed and taught by outdoor people, begins Mon/22, 7-9 pm, Outdoors Unlimited, 1309 3rd Ave., SF, \$25, 666-1800.

★ **The Splendors of Dresden:** a slide presentation by Elfriede Preger, Mon/22, noon, HSW #301, UC Med Center, 513 Parnassus, SF, free, 666-2019.

Sufi Dancing: an evening of Dervish dance with mantra, walking and singing practices led by Masheikh Wali Ali, Mon/22, 8 pm, Metropolitan Arts Center, 1052 Geary SF, \$1.50, 285-0562.

★ **"Wholistic Stress and Pain Management":** a lecture by Dr. Jerry Spencer, D.C., noted specialist in the field of neuro-muscular stress and pain, Mon/22, 8 pm, Community Congregational Church, Rock Hill Drive, Tiburon, free, 435-2860.

Women's Run for Fun: an eight-week running class, with an emphasis on holistic health, instructor Janice Farrell, starts Mon/22, 9-10 am, Stow Lake Boat House, Golden Gate Park, \$40, 584-2474.

Personnel Interview Workshop: a course designed to provide the basic foundation and techniques for employment interviewing, Mon/22, 8-10 am-4-30 pm, St. Francis Hotel, 335 Powell, SF, \$135, (614) 451-7438.

★ **"Mental Health":** perspectives on Asian American Community health care, a lecture by Steven Shon, M.D., Mon/22, HSW300, UC Med Center, 513 Parnassus, SF, free, 731-4603.

★ **Abortion Rights Speakout:** sponsored by the National Organization for Women, keynote speaker is Maria Pitchford, Mon/22, 7-30 pm, Education Bldg., St. Luke's Hospital, Army at Valencia, SF, free, 531-1653.

★ **Women's Re-Entry Program Orientation Day:** information on spring classes, financial aids, low-cost child care, campus tours, assistance with registration, Tues/23, 9 am-4 pm, Bldg. 15, Room 5, Canada College, 4200 Farm Hill Blvd., Redwood City, free, 364-1212.

★ **Aid to Adoption of Special Kids:** (AASK) holds a meeting for anyone interested in adopting a school age or handicapped child, Tues/23, 7-9 pm, AASK office, 3530 Grand, Oakl., free, 451-1748.

Orchids: a lecture on how to grow them in your garden, by Robert Sachs, member of the American Orchid Society, Tues/23, 10 am-noon, Hall of Flowers, 9th Ave. at Lincoln Way, SF, \$2.50, 563-1232.

"Abortion, Victory before the Battle": a lecture by Deirdre English, author of "For Her Own Good," Wed/24, 7-9 pm, New College of the Law, 777 Valencia, SF, 287-0771.

★ **"Is Rolling for You or Just Everyone Else?":** a lecture by Patrick Reilly, Wed/24, 7-9 pm, 1905 Berkeley Way, Berk., free, 549-2111.

"Gestalt Bodymind: Feldenkrais and Alexander Methods," a lecture by Ilana Rubinfeld, Wed/24, 7-9 pm, Hall of Flowers, Golden Gate Park, 9th Ave. at Lincoln Way, SF, \$3, 931-6170.

★ **Volunteer Recruitment Potluck:** Party for group facilitators for SF Women's Center, no experience necessary, Wed/24, 6-8:30 pm, call for location, 567-3392.

★ **"The People's Republic of China:** Art and Culture Today," a lecture by Georgia Katsanos, Wed/24, 8 pm, the Center for the Visual Arts, 1333 Broadway, Oakl., \$1, 451-6300.

★ **"Stone Circles":** a review of moon worship, Wed/24, noon, Campus Space Center, Physical Science Bldg., UCSF, 1600 Holloway, SF, free, tickets at Student Information Desk, 469-1667.

★ **"Homeopathic Remedies for Self-Care":** Dana Ullman talks on its uses and limitations, Wed/24, 7-9 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$1, 441-5705.

★ **"From Inner Space to Outer Space:** The Creation of the Future," a lecture by Dr. Timothy Leary, Wed/24, 7-9 pm, Masonic Auditorium, California at Taylor, SF, \$8.50 and \$7.50, 751-7076.

★ **The Splendors of Dresden:** a slide/lecture by Elfriede Preger, Wed/24, 7 pm, Glen Park Library, 2842 Diamond, SF, free, 586-4075.

★ **"Practicality and Immediacy of Solar-Based Energy for Everyone":** a lecture by Loe Powell, Center for Environmental Action, Thurs/25, 8 pm, the Network Coffeehouse, 1036 Bush, SF, donation, 989-6097.

★ **"Dynamic Pathways to Health":** a lecture by author Jack Schwarz, Thurs/25, 8 pm, Cole Hall Auditorium, Medical Sciences Bldg., UC Med Center, 513 Parnassus, SF, \$3.50, 666-2019.

★ **"Israel: The Controversy Over Territories and Settlements":** a lecture by Noel Kaplowitz, professor of international relations, Mills College, Thurs/25, 8 pm, SF Jewish Community Center, 3200 California, SF, \$2, 346-6040.

Jewish Geography Lives!: a monthly reunion for all expatriates, gossip mongers, lovers of nostalgia and just plain homesick, this month it's Middle America night, Chicago, Milwaukee, St. Louis and the University of Wisconsin, Thurs/25, 8 pm, SF Jewish Community Center, 3200 California, SF, 346-6040.

★ **"Where Do We Go From Here?":** Van Deren Coke, the new curator of photography, discusses his philosophy and plans for future exhibitions, Thurs/25, 8 pm, SF Museum of Modern Art Auditorium, Van Ness at McAllister, SF, free, 863-8800.

★ **"The Plan for Golden Gate Park":** a public hearing before the SF Recreation and Park Commission's Parks and Planning Committee, Thurs/25, 2 pm, Hall of Flowers, Golden Gate Park, 9th Ave. at Lincoln Way, SF, free, 558-4268.

★ **Environmental Action Clearing-house:** gala opening with an open house, Thurs/25, 5-8 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, free, 474-5080.

★ **"Energy":** Bob Fabian and Alan Bernstein speak on the ways an urban community can develop energy self-reliance, Thurs/25, 7-9 pm, Dwinelle Hall, UC Berk., free, 642-6692.

"Breastfeeding": information and slides, continued next page



Timothy Leary, the Harvard psychologist turned prophet of psychedelia turned international fugitive turned "intelligence agent," surfaces next Wednesday, Jan. 24, on the stage of San Francisco's Masonic Auditorium. His lecture, titled "From Inner Space to Outer Space: The Creation of the Future," marks the first time in several years that Leary has made a public appearance in San Francisco.

Leary, reached by phone recently at his Los Angeles home,

humanity at a docile level of stupidity."

Since his release from prison 2½ years ago, most news of Leary in the popular media has been limited to his pronouncements on space migration, which he sees as an ultimate step in the evolution of the human race. Leary told me he would touch on this subject, but "in any one audience, maybe half the people aren't ever going to leave the planet, so it's not necessary to signal to them." At any rate, "that's not the big issue."

only thing that's going to happen in the next year or two there, so the ones that are smart and are ready to change are obviously going to come.

"I'm mainly talking about increasing intelligence, which means becoming self-actualized responsible for everything that happens to you—including that you don't die, that you can live on a planet or off, that you can control the climate, that you have total esthetic management of your own reality. That includes being as young as you

explains Berkeley. If you have an accurate genetic fix on an ecological niche like San Francisco, it's obvious why everything happens. There are fingerprints of DNA over everything, but you've got to know what to look for."

In his last book, *Neuropolitics*, Leary included a chapter he had written in prison called "The Outlaw Industry," in which he denounced such countercultural superstars as Mick Jagger, John Lennon and Bob Dylan for the "profound neuro-

TIMOTHY LEARY WANTS TO INCREASE YOUR INTELLIGENCE

told me about his upcoming address. "Any time I give a lecture or write a book or do an interview," he said, "I'm using 21st century techniques, or in some cases 22nd century techniques, to activate 20th century brains, or even more primitive. I don't talk in the 20th century sense. I send signals which hopefully activate the brains of the receivers to higher levels of intelligence.

In San Francisco, I'm going to send signals out that are best designed to literally mutate—or I use the word *mutate*—the brains of the listeners to become smarter. My job is to increase intelligence. I'm an intelligence agent." Leary's next book, soon to be published by Peace Press in Culver City, is called *The Intelligence Agents*. The publisher describes it as "an espionage adventure in which brave agents (Out-Castes) foil the plan of the C.I.A. (Counter-Intelligence Agency) to keep

What is the big issue? "Well, there's a big issue for each nervous system or each caste of humans that are listening. I'm going to spray out signals that will activate many different kinds of brains. You walk into a room and there are 24 different kinds of neuroelectric receiver-transmitters, so I have to use a different frequency or technique to activate each one. So there's no one big issue. The big issue is: smarten up, get smarter. But if you take a person who's got a 15th century brain, you can't talk to them about space migration. You have to talk to them about Reverend Jim Jones.

"My lectures are intelligence tests. You have to be extremely advanced to be smart enough to come to my lectures. I expect to have in the Masonic Auditorium without any question the top 1% of the advanced brains in the San Francisco area. It's the

want, living as long as you want, living where you want, living with whom you want, going as fast as you want, communicating precisely with whom you want to."

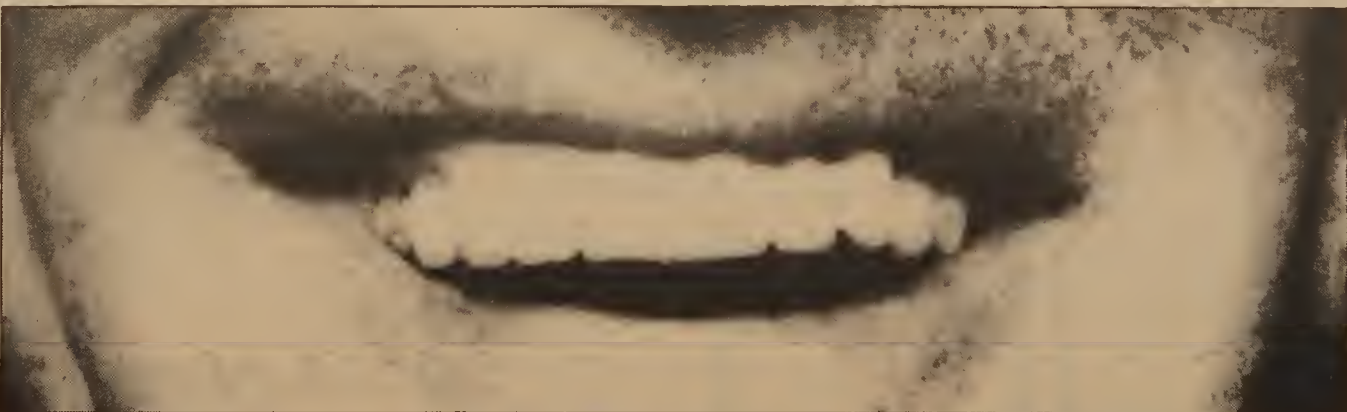
Leary, whose onetime headquarters in Millbrook, New York, was raided in 1966 by a wild-eyed narcotics agent named G. Gordon Liddy, professed little interest these days in what he called "monkey politics"—such "earth-directional" questions as "whether Florence is going to overthrow Pisa." But he didn't expect that many people "whose brains are at the mammalian territorial level" would attend his lecture.

"The intelligent point of view today," Leary said, "is sociobiology, or behavioral genetics. If you understand that, it explains everything. It explains why the San Francisco 49ers lose, it explains why Jim Jones had to come from San Francisco, it explains Marin County, it

logical mischief" they once wreaked on impressionable youngsters like Squeaky Fromme who "were unlucky enough to have owned record-players in their vulnerable adolescence." I asked Leary if he felt responsible for anyone who might have heard his Sixties message of "Turn on, tune in, drop out" and gotten into trouble as a result. "Oh, I'm responsible for everything," he replied. "I'm the evolutionary agent assigned to this planet, so everything that happens I'm responsible for. And it's turning out perfectly."

An Evening with Dr. Timothy Leary, Wednesday, Jan. 24, 7:30 pm, Masonic Auditorium, 1111 California, SF. \$8.50-\$7.50 from BASS. Afterward, a party at Bimbo's 365 Club, 1025 Columbus, SF; tickets \$17.50. For more information: on the lecture, call 835-4342; on the party, 626-6160.

—Michael E. Miller

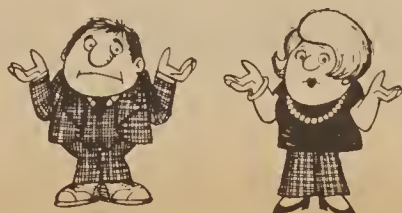


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MIND & MATTER

continued from previous page

Thurs/25 2 pm SF Women's Health Center 3789
24th St. SF \$2 282-6999

"The Role of Religion in the Movement of Consciousness" a lecture by Pascal Kaplan Thurs/25 8 pm the Institute for the Study of Consciousness, 2924 Benvenue, Berk \$5, 849-4784

"The L.A. Times in the Genesis of Southern California" a lecture by journalist Robert Gottlieb Thurs/25 7:30 pm, 60 Evans Hall UC Berk free 642-2628

* indicates general admission of \$1 or less.

—Harriet Salley



THEATER

PREVIEWS

"Centralia, 1919": Berkeley Stage Company presents the world premiere of Barry Pritchard's musical set in the lumber country of the Northwest, combining political drama with vaudeville comedy, music and dance, directed by Michael Addison, score by Robert MacDougall, production opens Thurs/1 and plays Thurs-Sun, 8 pm, through Mar. 4, with previews scheduled Thurs/25-Sun/28, 8 pm (\$2.50), 1111 Addison, Berk \$4-\$5, \$1 discounts for students, seniors and the unemployed or PAS vouchers 548-4728

OPENINGS

"The Last Meeting of the Knights of the White Magnolia": Meridian Productions present the first play in Preston Jones's "Texas Trilogy," about a group of men dedicated to preserving an outmoded image of the South, directed by Julian Lopez-Morillas, production opens Fri/26 and plays Thurs-Sun, 8 pm, through Feb. 4, then runs alternately with "Lu Ann Hampton Laverly Oberlander" through Mar. 4, Marina Theatre, Bldg. 310, Fort Mason, Laguna at Marina, SF, \$3.50 or PAS voucher plus \$1 431-6326

"Manifesto": Lithic, A Women's Theatre Collective, presents Dacia Maraini's Italian play about a feisty working-class girl growing up in modern Italy, directed by Terry Baum, production opens Fri/26 and plays Fri-Sun, 8 pm, through Mar. 18, Bethany Church, 1268 Sanchez, SF, production reopens Mar. 23 and plays Fri-Sun, 8 pm, through April 1, Live Oak Theatre, 1301 Shattuck, Berk \$3 or PAS voucher, free childcare, Fri, 824-6298 or 647-5289

"Witness for the Prosecution": Actors Ensemble of Berkeley presents Agatha Christie's classic whodunit, directed by Jack Kelly, production opens Fri/26 and plays Fri-Sat, 8:30 pm, through Feb. 17, Live Oak Theatre, 1301 Shattuck, Berk \$3 donation, 526-5760

"Honey Bucket": Swords to Plowshares presents Melvyn Escueta's Vietnam War drama about a Filipino-American who cannot forget the horrors of the war, directed by the author, production opens Thurs/25 and plays Thurs-Sat, 8:30 pm, through Feb. 10, Western Addition Cultural Center, 762 Fulton, SF, \$4 431-4519

"For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf": the record-breaking choreopoem about the experiences of black women, by Ntozake Shange, was extended twice during its run at the Geary Theatre last summer and is now back for a limited seven-week engagement at the Marines' Memorial Theatre. The ACT-sponsored production opens

Wed/24 and plays Tues-Thurs, 8 pm, Fri, 8:30 pm, Sat, 7 and 10 pm, Sun, 3 and 7:30 pm, with previews scheduled Fri/19-Sun/21 and Tues/23 (\$7-\$9), Marines' Memorial Theatre, Sutter at Mason, SF, \$8-\$12, 673-6440

"The Neon Woman": Divine, the 300-lb star of "Pink Flamingoes" and other underground "trash chic" masquerades as Flash Storm (Divine is actually a man), in Tom Eyer's outrageous comedy, directed by Ron Link, production opens Wed/24 and plays Tues-Thurs, 8:30 pm, Sun, 7:30 pm (\$8-\$9), Fri-Sat, 8 and 10:45 pm (\$9-\$10), with previews Thurs/18-Tues/23, Alcazar Theatre, 650 Geary SF, 775-7100

"Crimes of Passion": Illustrated Stage Company presents a program of two plays, Joe Orton's "The Ruffian on the Stair" and Steve Dobbins's "Bus Fare," directed by Steve Dobbins, production opens Fri/19 and plays Fri-Sun, 8 pm, in an open-ended engagement, Olde Venetian Bakery Theatre, 2202 Powell, SF, \$4-\$5 (half-price tickets available on a first-come-first-served basis on Sun.), 922-7635

"Middle of the Night": Masquers Playhouse presents Paddy Chayefsky's love story as the opening production of its 25th season, directed by Rhoda Ellenbogen, production opens Fri/19 and plays Fri-Sat, 8:30 pm, through Feb. 24, 105 Park Place, Point Richmond, \$3, 233-4295

"Cabaret": Concord Community Arts and Education presents the musical based on Christopher Isherwood's "Berlin Stories," about an American cabaret singer in the early days of Nazi Germany, directed by Vince Aiello, production opens Fri/19 and plays Jan. 20, 26-27, Feb. 2-3, 8-10, 15-17, 8 pm, plus Jan. 28 and Feb. 4, 2 pm and 11 at 2 and 7:30 pm, Willows Theatre, 1975 Diamond, Concord, \$4-\$5 general, \$3-\$4 students, seniors and handicapped, 798-6525

"The Two of Us": SF Actors Ensemble presents four comic British one-act plays by Michael Frayn including "Black and Silver," "Mr. Foot," "The New Oxiote" and "Chinamen."

THE GUARDIAN PUZZLE

#6 BLITHE SPIRITS



Top, (1 to 5)

Bottom (1 to 6)

A. Laphroaig
B. Aalborg Akvavit
C. Kablna
D. Old Bushmills Irish Whiskey
E. Amaretto
F. Liqueure Strega
G. Chartreuse

H. Sabra
I. Chateaufort-du-pape Pete anseime (wine)
J. Kummel
K. Bacardi Rum
L. Galliano
M. Vandermint
N. Rogg's Cranberry Liqueur

O. Drambuie
P. Grand Marnier
Q. Cointreau
R. Cheri-Suisse
S. Setrakian Brandy
T. Tia Maria
U. Sciarada

V. B&B (or Benedictine)
W. Pimm's Cup

BY STEVE CAMPBELL

Silhouettes on the shade? More substance than shadow, these shapes come filled with most volatile spirits—the question is, which ones? Depicted here are nine liqueurs (liqueurs come most often in bottles unique to their contents), two examples of more standard hooch and one wine. Find the name that matches each bottle in the list below and enter its letter in the appropriate space. Only one answer each is correct, and there are more kinds of likker listed than there are possible matches. Remember, shape is the entire problem—the relative size of the bottles is irrelevant. Here's mud in your eye!



GRAND PRIZE:
One night for
two at the historic
Grey Whale Inn
in Fort Bragg!



GUARDIAN PUZZLE RULES

- Grand prize for solving the Guardian puzzle is ONE NIGHT FOR TWO AT THE HISTORIC GREY WHALE INN in Fort Bragg. Ten 3-month subscriptions to the Bay Guardian will be awarded to the runners-up. Grand prize winner and runners-up will be chosen by lottery.
- All entries must be received at the Guardian office (addressed to: Puzzle, The Bay Guardian, 2700 19th St., SF, CA 94110) by noon, Jan. 26.
- All entries must be accompanied by your name, address, phone number. One entry per household please.
- Employees of the Bay Guardian and their immediate families are not eligible.
- In the event of duplicate winning entries from the same household, one will be chosen to receive the prize or take part in the lottery. Decision of the judges as to disputes or ties will be final.

THEATER

directed by Stelani Priest, production opens Fri/19 and plays Fri-Sat, 8 pm, plus Sun at 3 pm, through Feb 18, with previews Fri/12-Sun/14 (\$3), 2940 16th St. SF, \$3-\$4 general, \$2 seniors and students, 861-9015

"A Streetcar Named Desire": Palo Alto Players present Tennessee Williams's drama about the confrontation between a neurotic Southern belle and her brutish brother-in-law. production opens Fri/19 and plays Fri-Sat, 8:30 pm, through Feb 3, 1305 Middlefield, Palo Alto, \$4-25, 329-2526

"The Oldest Living Graduate": Hillbarn Theatre presents Preston Jones's saltiest play of his "Texas Trilogy," directed by Robert Brauns. production opens Fri/19 and plays Fri-Sat, 8:30 pm, through Feb 24, 1285 East Hillside, Foster City, \$4 general \$3.50 students, \$3 seniors, 394-6411

"A Delicate Balance": Mill Valley Center for the Performing Arts presents Edward Albee's Pulitzer Prize-winning drama, directed by Ben Dickson, production opens Fri/19 and plays Fri-Sat, 8:30 pm (except the first Fri. of the month when the play is rescheduled for Thurs.), for a five-week run, Golf Club House, Buena Vista, across from the golf course, Mill Valley, \$3.75, 383-7074

"Generations": One Act Theatre Company presents a program of one-acts on family relationships and rites of passage, including James Pridoux's "Lemonade," Michael Lynch's "Sylvester the Cat versus Galloping Billy Bronco" and Tennessee Williams's "The Unsatisfactory Supper," directed by Peter Tripp and Jonathan Reins, production opens Fri/19 and plays Thurs-Sat, 8:30 pm and Sun, 7:30 pm, through Mar 4, Showcase Theater, 430 Mason, SF, \$4.50-\$5.50, discounts for students, seniors and unemployed, 421-6162

"No Man's Land": Julian Theatre presents the SF premiere of a new play by Harold Pinter about a reclusive writer and his relationship with his two manipulative servants, directed by Brenda Reinneccius, production opens Thurs/18 and plays Thurs-Sat, 8 pm, plus Sat matinee at 3 pm, through Feb 10, with previews Tues/16-Wed/17, 8 pm (half-price), 953 De Haro, SF, \$4-\$5, 647-8098

ONGOING PRODUCTIONS

"Heartbreak House": American Conservatory Theatre presents George Bernard Shaw's "fantasia in the Russian manner on English themes about cultured, leisured Europe" hovering on the brink of WWI, directed by Allen Fletcher, production plays in repertory Mon-Thurs, 8 pm and a Sat, matinee, 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed matinee at 2 pm (\$6-\$9), Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates

Theatre, Geary at Mason, SF, call 673-6440 for performance dates

"Bardo": Yafra Corteen performs her solo dance theater piece about the journey from death to life, based on the Tibetan Book of the Dead, production plays Sun/21, 8:30 pm, 2019 Blake Street, Berk., Fri/26-Sat/27 and Fri/2-Sat/3, 8:30 pm, Theater of Man, The Performance Space, 1350 Waller, SF, Fri/9-Sat/10, 8:30 pm, Center Space (in Project Artaud), 2840 Mariposa, SF, all performances cost \$3 or PAS voucher, 431-2476

"After the Fall": SF Repertory Company presents the third and final production in its Arthur Miller series, a drama about contemporary man's struggle to come to terms with himself, directed by Michelle Truffaut, production plays Thurs-Sun, 8:30 pm, through Feb 18, 4147 19th St. SF, \$3.50-\$4.50, 863-4859

"She Stoops to Conquer": Berkeley Repertory Theatre presents Oliver Goldsmith's rollicking comedy with mistaken identities, missing jewels, merry pranksters and nept servants, directed by Maureen O'Reilly, production plays Tues-Sat, 8 pm, Sun, 2 and 7 pm, through Feb 25, 2980 College, Ber., \$5-\$8, 845-4700

"A Coyote on the Stairs": Mime Radio presents a new play by a local playwright, Lee Kerwin. This macabre tale of three outcasts from a corporate city of the future is directed by John Dixon, production plays Fri-Sat, 8 pm, plus Sun, 2 pm, through Jan 31, Studio Eremos, 401 Alabama, SF, \$3 or PAS voucher, 552-3541 or 771-4576

"The Torchbearers": Civic Arts Repertory presents George Kelly's satire about "little theater," directed by Dion Cheese, production plays Thurs-Sat, 8:30 pm, Sun, 2:30 and 7:30 pm, through Feb 3, 1641 Locust, Walnut Creek, \$5 general, \$4 youth and seniors, 939-0355

"Rhinceros": The Theatre Guild of SF presents Eugene Ionesco's drama as its first production in its new theater, production plays Thurs-Sat, 8:30 pm and Sun, at 2:30 pm, through Feb 4, Victoria Theatre, 2961 16th St., SF, \$5-\$6, 863-7675

"Twelfth Night": the New Shakespeare Company presents its first season in a full-sized theatre after ten years of outdoor performances in Golden Gate Park, the company opens with Shakespeare's late comedy, directed by Margit Roma, production plays Fri-Sat, 8:15 pm, through Feb 10, Roosevelt Middle School, 460 Arguello, SF, call 221-4750 for ticket information.

"The Red Snake": Magic Theatre presents Michael McClure's surrealist look at power and youth, directed by John Lion, production plays Thurs-Sun, 8:30 pm, through Feb 18, Fort Mason, Bldg. 314, Laguna at Marina, SF, \$5 general, \$4 students and seniors or PAS voucher, 441-8001

"Sty of the Blind Pig": Black Repertory

Group presents a new play by Philip Hayes Dean, production plays Thurs-Sat, 8:15 pm, through Mar 24, 1719 Alcatraz Berk., \$3.50 general, \$2 students, 998 seniors, 547-9412

Two One-Act Plays: Harold Pinter's "The Collection" and August Strindberg's "Playing with Fire," presented by California Actors Theatre, production plays Tues-Fri, 8 pm, Sat, 2, 5 and 8:30 pm, Sun at 7 pm, through Jan 28, Old Town Theater, 50 University, Los Gatos, \$4.75-\$9.75 general, student rush (fifteen minutes before showtime), \$3.25, (408) 356-6057

"Cabaret": Los Altos Theatre presents the musical version of Christopher Isherwood's "Berlin Stories," about an American cabaret singer in decadent Weimar Germany, production plays in repertory Thurs-Sat, 8 pm, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT

Double Bill: The Theatre presents Friedrich Durrenmatt's drama, "Play Strindberg," based on August Strindberg's "Dance of Death," along with George Bernard Shaw's "Man of Destiny," directed by Michael R. Harpe, production plays Thurs-Sat, 8:30 pm, Sun, at 7 pm, through Mar 4 (except Feb 1-4), Goodman Bldg., 1115 Geary, SF, \$3 or PAS voucher, 282-8236

"Where We're Coming From": Maria Bryant and Charmaine Crowell present their two-woman musical show about the artist struggling to maintain dignity and deal with the commercialism of the theater industry, production plays Thurs-Sun, 8:30 pm, through Jan 28, People's Cultural Center, 721 Valencia, SF, \$3, 621-9165

"Ernest in Love": Manhattan Playhouse presents the Pockriss/Crowell musical comedy based on Oscar Wilde's "The Importance of Being Earnest," performed by the Bel Canto Opera Singers, production plays Fri-Sat, 8:30 pm, plus a Sun matinee, Sun/28, 3 pm, through Jan 28, Manhattan at West Bayshore, Palo Alto, call 322-4589 for ticket information

"Day of Absence": Oakland Ensemble Theatre presents Douglas Turner Ward's reverse minstrel show (the black performers appear in whiteface), with song and dance, directed by Ralph McCoy, production plays Thurs-Sat, 8:30 pm, plus Sun, at 5:30 pm, through Jan 28, 660 13th St., Oakl., \$3.50-\$5 or PAS vouchers, 832-8030

"The Lion in Winter": Los Altos Theatre presents this drama about an early British king and his family, production plays in repertory Thurs-Sat, 8 pm, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT

"God's Favorite": Los Altos Theatre presents its third production playing in repertory Thurs-Sat, 8 pm, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT

Blake Street Hawkeyes: present two new works, "Triggers" and John O'Keefe's dra-

matic composition for four voices, "The Sunshine's a Glorious Bird," production plays Fri-Sat, 8:30 pm, through Feb 17 (except Feb 2-3, 8:30 pm, when performances are held at Studio Eremos, 401 Alabama, SF, 552-3541), 2019 Blake, Berk., \$2.50 or PAS voucher, no phone

Action Theater: Ruth Zaporah and the Action Theater troupe perform spontaneous physical theater, Fri 8:30 pm, through Feb 23, Sky-light Studio, 2525 8th St., Berk., \$2.50 or PAS voucher, 841-9140

"The Perils of Penelope": Gaslighter Theater presents a classic heroine story of dastardly deeds and villains, production plays Fri-Sat, 8:30 pm, through Jan 31, 400 E. Campbell, Campbell, call (408) 378-9721 for ticket information

"Dracula": Jeremy Brett stars as yet another Dracula. This one features scenery and costumes by Edward Gorey and direction by Dennis Rosa in the Tony Award-winning version from Broadway. Production plays Tues-Sat, 8:30 pm, Sun, 7 pm (\$10-\$16), Wed. and Sat., 2:30 pm (\$8-\$14), through Feb 3, Curran Theatre, 445 Geary, SF, 673-4400

"Beatlemania": is a multimedia sound and light show, featuring a slide show of 4,600 color images, rear screen projectors and "29 songs performed by four surrogate Beatles who sound uncannily like the real thing" (just had to quote the press release there). The whole show was created by Jules Fisher, with New York deejay Murray the K as consultant. Performances are scheduled Tues-Fri, 8 pm, Sat, 2, 7 and 10 pm, plus Sun at 7 pm, in an open-ended engagement, Orpheum Theatre, 1192 Market, SF, \$9-\$15, 552-4003

"The Star Diaries": the Den of Entropy Theater Company, the only science-fiction company around, presents its second production, a world premiere based on the stories of Stanislaw Lem, written and directed by Jeff Unger, production plays Thurs-Sun, 8 pm, for an open-ended engagement, Mabuhay Gardens, 433 Broadway, SF, \$5.50-\$6.50 general, \$4.50 students and seniors, 421-4733

"Where Has Tommy Flowers Gone?": the newly formed Pacific Repertory Theatre presents its first production, Terrence McNally's (author of "The Ritz") satire about 30-year-old Tommy Flowers, a revolutionary and romantic searching for love, directed by Michael Kier, production plays Thurs-Sun, 8:30 pm, in an open-ended engagement, 8:30 pm, Savoy Tivoli, 1438 Grant, SF, \$5, 641-8664 or 648-9186

"Glacier": the Women's Performance Connection sponsors a theaterpiece about three women's attempt to save a forest, written and directed by Nina Wise, with performers Grace Ferguson, Suzanne Landucci, Margaret Lutz, Deborah Boucher and artist Lauren Elder, production

plays Fri-Sat, 8:30 pm, Fri/19-Feb 3, Epic West, 2640 College, Berk., \$3.50 donation or PAS voucher, 527-5693

"Ah, Wilderness": American Conservatory Theatre presents Eugene O'Neill's only full-length comedy, about a boy's coming of age and small-town family life in turn-of-the-century New England, directed by Allen Fletcher, production plays in repertory Mon-Thurs, 8 pm and a Sat matinee, 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed matinee at 2 pm (\$6-\$9), through Feb 24, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates

"A Month in the Country": American Conservatory Theatre presents Ivan Turgenev's Russian classic about a writer who must watch helplessly as his wife falls in love with his son's tutor, production plays in repertory Mon-Thurs, 8 pm and a Sat matinee, 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed matinee at 2 pm (\$6-\$9), through Feb 9, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates

"The Winter's Tale": American Conservatory Theatre opens its 13th season with Shakespeare's romantic comedy with a dark side, characteristic of his last plays, directed by ACT general director William Ball, production plays in repertory Mon-Thurs, 8 pm and a Sat matinee, 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed matinee at 2 pm (\$6-\$9), through May 23, Geary Theatre, Geary at Mason, SF call 673-6440 for performance dates

"HumorRisque #2": The Opry House presents its latest vaudeville and variety show, Fri-Sat, 8:30 pm, through Feb 3, 13890 San Pablo, San Pablo, call 235-9441 for reservations to this dinner theater

"Irving Berlin in Revue": pays tribute to the popular songwriter on the occasion of his 90th birthday, produced and directed by Barry Koron, who also performs at the keyboards during the show, production plays Tues-Fri, 8:30 pm, in an open-ended engagement, Chi Chi Theatre Club, 440 Broadway, SF, \$6.50-\$7.50, 392-6213

"The Fantasticks": the long-running off-Broadway musical about adolescents growing up, directed by Ward Baker, plays Tues-Fri, 8:30 pm in an open-ended engagement, Cannery Theater, 2801 Leavenworth, SF, \$7-\$9, 441-6800

"Beach Blanket Babylon Goes to the Stars": Steve Silver presents the latest incarnation of the long-running musical, "Beach Blanket Babylon Goes Bananas," three years after the popular show first opened, written and directed by Steve Silver, production reopens after vacation Wed/17 and plays Wed-Thurs at 8 pm, Fri-Sat at 8 and 10:30 pm, plus Sun at 3 pm (a family matinee performance with only soft drinks

continued next page

A SHOCKING PAGAN RITUAL

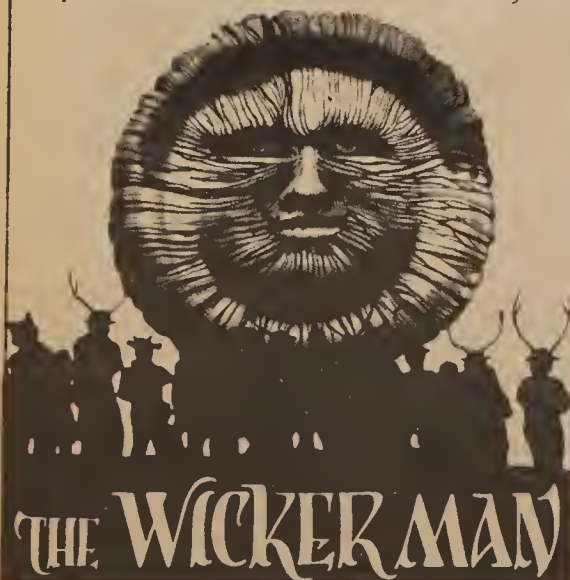
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THEATER/RADIO

continued from previous page

served, so that minors may see the show), and 7:30 pm, Club Fugazi, 678 Green, SF \$7.50, 421-4222

"Bullshot Crummond": a British detective spoof SF's longest running comedy in its fourth year, produced and directed by Ron House. production plays Tues-Fri at 8:30 pm, Sat at 8 and 10:30 pm and Sun at 7:30 pm, Hippodrome Theatre, 412 Broadway SF, \$6.50-\$8.50, 982-2343

FINAL PRODUCTIONS

"Alice in Wonderland & Through the Looking Glass": the former Bureau of Western Mythology of Palo Alto has now changed its name and moved to the East Bay to perform under the auspices of Arts in Process. The collective opens in its new home with Lewis Carroll's tale, the production plays Thurs/Sun/21, 8 pm, Unitas House, 2700 Bancroft Way, Berk. \$3.50 general, \$2.50 students and seniors, 658-2132

SHORT RUN PRODUCTIONS

"The Temptations of St. Anthony": Francesca Borgatta uses masks, dance and poetry in her performance about the life of the thirteenth-century hermit, with music by James Donovan and Elia Youbaki. Fri/26-Sat/27 and Sat/3, 8 pm, Berkeley Moving Arts Studio, 2200 Parker Berk. \$3.84-4187

"Deus Ex Machina": Richard S. Bailey directs his science fiction farce and parody based on the biblical story of Abraham and Isaac, Thurs/25, 8 pm, followed by a discussion with the audience, Mills College Concert Hall, 5000 MacArthur, Oakl. \$2.50 general, \$1.50 students, 632-2700 ext 329

"Jamaica": American Conservatory Theatre's Plays in Progress series presents Gregory Gorelik's farce about love, sex and art overpowering a young gallery owner, production plays Mon/22, 8 pm, Fri/26, 8:30 pm, Sat/27, 2:30 pm, Mon/29 and Wed/31, 8 pm, Thurs/1, 8 pm, Fri/2, 8:30 pm, Sat/3, 2:30 pm, and Mon/5-Tues/6, 8 pm, Playroom, 450 Geary, SF, 673-6440

★ **"Photograph":** Geoffrey Cook performs his conceptual work with slides of Doggie

Diners. For a full capsule and spoken and taped dialogue. Sun/21, 3 pm SF Museum of Modern Art, Van Ness at McAllister, SF, free, 863-8800

"A Pageant of Miracles": George House directs his adaptation of scenes from the anonymous Miracle Cycles of Chester, Coventry, Norwich, N. Town, York and Wakefield, from 14th-16th century England (this production is also competing in the American College Theater Festival at UC Berk. Thurs/18-Sun/21). Fri/26-Sat/27, plus Feb. 1-3, 8 pm, Zellerbach Auditorium, UC Berk, call 642-9988 for ticket information

"An American Tragedy": Theatre 99 presents Philip Kearny's state adaptation of Theodore Dreiser's novel about a famous murder case during the Twenties (later made into the film "A Place in the Sun"), directed by Jobyna Phillips, production plays Fri/19-Sun/21, 8 pm, Marina Theatre, Fort Mason, Laguna at Marina SF, \$3 or PAS voucher, 771-5533

"Our Town": Mission Center presents Thornton Wilder's Pulitzer Prize-winning drama about small town New England life at the turn of the century. Fri/19 and Fri/26, 8 pm, plus Sat/20, 1 pm, Mission Auditorium, 18th St., SF, \$2.50 general, \$1 students seniors and welfare, 552-5806 ext 8 or 552-4403

"Snowwe": drama students present a new musical comedy of jazz, blues, dance and drama production plays Fri/19-Sun/21 and Fri/26-Sun/28, 8:30 pm, Laney College Theatre, 900 Fallon, Oakl. \$4 general, \$2.50 students seniors and children, 444-5695 or 834-5740 ext 454

★ **"Exxon and the Empire of Eternal Death or The Rocky Hieroglyphic Show":** Plutonium Players, an affiliate of People Against Nuclear Power, presents a series of short dramatic pieces to explain the hazards of nuclear energy, followed by a discussion, Thurs/18, 8:15, Network Coffeehouse, 1036 Bush, SF, donation requested, 989-6097

"The Conquest of Mexico": John Kelly, formerly of the Snake Theater, based his play on Antonin Artaud's scenario of the same name, about the conquest of the powerful Aztecs by the Spanish troops of Cortez, the production uses mask, music and dance and is staged with the collaboration of the Anza Street Players, Thurs/18-Sat/20, 8:30 pm, Intersection Theatre, 756 Union, SF, \$3.50 or PAS voucher, 752-2004

"Scapino": drama students present the

Frank Dunlap/Jim Dale farce loosely based on Moliere's Les Fourberies de Scapin, this musical version is set in modern Naples, directed by Jim Orin in Commedia Dell'Arte style, Fri/19-Sat/20, 8 pm, City College Theatre, 50 Phelan, SF, \$2.50 general, \$2 students and seniors, 239-3100

"Sources": Lesser Oakland Dance Company performs a dance-theater survey set in the middle ages, Renaissance, classical, romantic and modern eras, directed by Jane Brown, Sat/20-Sun/21, 8:30 pm (Sat) and 7:30 pm (Sun), 4226 Park, Oakl., \$3.50 general, \$2.50 seniors, unemployed and children, 530-6611

The American College Theater Festival XI: the John F. Kennedy Center for the Performing Arts and the Alliance for Arts Education present a showcase of the best of the college and university theater. One of the six companies competing (UC Berk., Cal. State Sacramento, UC Davis, University of the Pacific, San Jose State and Cal. State Fresno) will go on to the national competition in Wash. D.C. The festival opens Thurs/18 with "A Pageant of Miracles" and continues Fri/19 with "Who's Afraid of Virginia Woolf?" and "The American Chalk Circle." Sat/20 "The First Breeze of Summer" and "Love Me and the World is Mine." Sun/21 "When You Comin' Back, Red Ryder?" The public is also invited to attend (free) a directing workshop with Alan Fletcher and Ed Emmanuelli (Fri/19, 10 am), playwright workshop with William Gibson and Lawrence DeVine (Sat/20, 8 am) and design workshop with Douglas Russell (Sat/20, 10 am). All workshops are in Room 7 of Zellerbach Hall. Evening play performances are at 8 pm, with weekend matinees at 2 pm, Zellerbach Playhouse, UC Berk., \$2 single admission, 642-9988

CHILDREN'S PRODUCTIONS

Children's Film Theatre: College of Marin presents a series of six films for children, with Robin Goodrow and her family of puppets appearing in person, Sat. 1 pm, Olney Hall, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$6 general for whole series, \$2 children, 485-3500

★ **Trip Trap Troupe:** the group composed of children's librarians presents a puppet show on the theme of "catch me if you can," for

children aged 3 years and up, three films will also be shown, Thurs/18, 3 and 4 pm, Glen Park Branch of the Library, 653 Cheney, SF, free, 586-4144

"Metric Madness": California Actors Theatre Children's Theatre presents Daniel Stein's romp through the world of the metric system, Sat/20, Sat/27-Sun/28, 1:30 pm, Old Town Theatre, 50 University, Los Gatos, call (408) 354-6057 for information

★ **"Alice in Wonderland":** was the first puppet show Lewis Manlmann ever presented for Storybook Theater and he's bringing it back. Sat-Sun, plus school holidays, 11 am, 2 and 4 pm, through Mar. 3, the 21 marionettes in the show were made by Manlmann in the style of the Sir John Tenniel drawings of the original edition, show features Alec Wilder's music, Lakeside Park, Lakeside Blvd., Oakl., admission to the park is \$1 general, 75¢ children, 273-3091

COMEDY/CABARET/MIME

Mark McCollum: the comic troubadour and winner of the 1978 SF Comedy Contest performs stand-up comedy and music at the Great American Music Hall, Fri/26, 9 pm, 859 O'Farrell SF \$5.885-0750

Billy Crystal: the comedian well-known for his role as Jody, the gay character on the television series, "Soap," performs stand-up comedy at the Boarding House, Thurs/25-Sat/27, 8:30 and 11 pm, 960 Bush, SF, \$5-\$6, 441-4333

Marcel Marceau: the French master of pantomime (and the most famous mime in the world) performs in concert, Wed/24, 8 pm, Marin Veterans Memorial Auditorium, Civic Center Dr., San Rafael, \$12.50-\$15, 472-3500, Thurs/25, 8 pm, Center for Performing Arts, 255 Almaden, San Jose, \$7.50-\$12.50, (408) 377-8666, Fri/26-Sun/28, 8 pm, plus Sun/28, 2 pm, Zellerbach Auditorium, UC Berk., \$5-\$7.50 general, \$4-\$6.50 students, 642-9988

KQED Comedy Special: Mark McCollum, Bob Sarlatte plus the Rick and Ruby Show perform stand-up comedy in "The Barbary Coast Funnies," an open studio program, Tues/23, 10:30 pm, 500 8th St., SF, 864-2700 (Channel 9)

"Bring on the Clowns": Assortment Dance/Theater presents a dozen commedia dell'arte clowns enacting James Thurber's fable, "The Last Flower," plus choral renditions of "Fleas and Fairies," directed by W. Grant Gray, Sat/20-Sun/21 and Sat/27, 1 and 3 pm, Willows Theatre, 1975 Diamond, Concord, \$1.50, 671-3067

Rick & Ruby: satirize rock and roll stars, Sat/20, 11:15 pm, New Varsity Theatre, 456 University, Palo Alto, \$4.321-1246, Thurs/25, 9 pm, Other Cafe, 100 Carl, SF, \$2.50, 681-0748

Duck's Breath Mystery Theatre: the wacky five-man comedy troupe performs zany skits, including "A Stagecoach Named Desire" and "Zippy the Pinhead," Thurs/18, 9 pm, Other Cafe, 100 Carl, SF, \$2.50, 681-0748, Fri/19, 11:15 pm, New Varsity Theatre, 456 University, Palo Alto, \$3.321-1246, Sat/20, 8:30 pm, Bolinas Community Center, Bolinas, \$2.75, 868-9960, Sun/21, 9 pm, Other Cafe, 100 Carl, SF, \$2.50, 681-0748, Mon/22, 6:45 pm, Stevenson College, UC Santa Cruz, (408) 429-2793, Fri/26, 8:30 and 10:30 pm, Other Cafe, 100 Carl, SF, \$2.50, 681-0748

"The 1979 Awful Good Poetry Festival": Steve Brooks performs his humorous revue, preceded by the 20-minute film short, "The Mime of Marcel Marceau," Fri/19, 8:30 pm, the Above Board Theatre, Mission at South Van Ness, SF, \$3 or PAS voucher

Female impersonators: perform for tourists and others at Finocchio's with emcee Carroll Wallace, the Finocchio Eve-ettes and La Vern Cummings, in four shows Tues-Sun (except Thurs) at 9, 10:20 and 11:40 pm, plus 1 am, 506 Broadway, SF, \$3.50, 982-9388

The Punch Line: SF's first all-comedy nightclub featuring different stand-up comedy acts each week, Wed-Sun, 9 pm, with additional shows Fri-Sat, 11 pm, open mike performances follow the 9 pm show on Sun., 444-A Battery, SF, \$3, 397-4336

Avant-Garde Comix: perform stand-up comedy with experimental jazz performers, featuring T. Barringer and the Mabuhay Gardens Orchestra, Wed. 8:30 pm, Mabuhay Gardens, 443 Broadway, SF, call 956-3315 for ticket information

Flash Family: presents an improvisational show of theater and comedy from audience suggestions, Thurs. at 8:30 pm, Old Spaghetti Factory, 478 Green, SF, \$2.421-0221

★ **SF Funnies:** a group of stand-up comedians perform singly, Sun-Mon., 9 pm-2 am, plus open mike Tues., 8:30 pm, Holy City Zoo, 408 Clement, free, 752-2846

★ **Boarding House Comedy Showcase:** John Cantu hosts a "seminar for laughter of other people," featuring open mike (Thurs.), professional comedians and drop-in guests (Fri-Sat), shows at 9:30 pm, below the Boarding House, 960 Bush, SF, free, 441-4333

★ **Spaghetti Jam:** performs improvisational comedy skits, Fri-Sat, 9 pm, plus a free "Midnight show" at 11:30 pm, Jam members conduct a workshop on improvisational basics, Mon., 8:30 pm, Old Spaghetti Factory, 478 Green, SF, \$2, 626-8696

S.O.S.: the improvisational comedy group performs comic skits based on the audience's suggestions, Sun., Holy City Zoo, 408 Clement, SF, 752-2846; Mon., Sleeping Lady Cafe, 58 Bolinas, Fairfax, 456-2044, call clubs for times and prices

Stand-Up Comedians: perform at the Other Cafe, Wed. and selected Fri., 9:30 pm, 100 Carl, SF, call 681-0748 for cover charges

"A Kurt Weill Cabaret": Neptune Productions presents live singers and two musicians in a Thirties-style German cabaret setting, performing the earlier songs of Weill, Tues.-Wed. 8 pm,

pm for an extended run, Chez Jacques, 1390 California, SF \$3.50, 775-7574

NOTES

Verna Winters Studio: offers acting classes, Shakespeare and poetry instruction, plus movement, voice music, dialects and musical comedy, private lessons and coaching, classes start in Jan. and Feb. at 1312 Bonita Berk. call 524-1601 for information

Balinese Puppetry: Center for World Music sponsors a class in the art of Shadow play performance, with emphasis on techniques of puppet manipulation, taught by Balinese performer Ketut Madra, classes meet Mon., 7-9:30 pm, Fort Mason, Bldg. 312, Laguna at Marina SF, \$60, 848-8989

A.C.T. Evening Extension: the 21 five- and ten-week programs offer all levels of acting classes, voice, speech, singing and Shakespearean texts, plus stage combat, fencing and stage weapons, gymnastics, makeup, Tai Chi, theater publicity, public relations and production, classes meet once a week at 6 or 7:30 pm, deadline for applications is Fri/19, call or write for applications to Jane Armitage, Registrar, A.C.T., 450 Geary, SF, 94102, 771-3880

"Girl Crazy" Auditions: Benicia Old Town Theatre Group is looking for three lead females, four lead males and 20 other adults for its production of George Gershwin's musical Mon/22-Tues/23, 7:30 pm, BOTTG Theatre, 140 West J St., Benicia, 745-0130

Auditions for Melodrama: The Masquers Playhouse seek seven men and three women, plus olio acts (singing, dancing, magic, instrumentalists) for "Curse of the Devil's Eye," Sun/28, 2:5 pm, and Mon/29, 8 pm, 105 Park Place, Point Richmond, 254-1853

★ Indicates general admission of \$1 or less.
—Susan Shepard

RADIO

FRIDAY/19

Tax Answers: Phil Storer, tax expert from California State at Hayward, answers listeners' questions on taxation, 11:05 am, KGO 810 AM

Ski Line: Charlie Coane reports on latest ski conditions in the Sierras, 12:40 pm, KCBS 740 AM

How Families Work: Options visits with an extended family, a more conservative family, and talks with an anthropologist and a sociologist about how families work, 4 pm, KOED 88.5 FM

Excursions in Music: features theme and variations for piano and works of Mozart, 8 pm, KOED 88.5 FM

SATURDAY/20

Superbowl XIII Weekend Special: Win Elliot hosts a 20-part broadcast which provides highlights for the 1978 National Football League season with reviews of Superbowl games 9:40 am-8:40 pm, KCBS 740 AM

Woman-Made Music: features jazz pianist Marian McPartland, 10 am, KOED 88.5 FM

Metropolitan Opera Live: features Donizetti's "Don Pasquale," performed by soloists Beverly Sills, Alfredo Kraus, Gabriel Bacquier and Hakan Hagegard, conducted by Nicola Rescigno, 11 am, KKKH 95.7 FM and 1550 AM

Sister Nancy Fierro: pianist, live from KPFA studios with a program of keyboard music by women, 11 am, KPFA 94 FM

University Concert Hall: Pro-Musica Nova of the SF State University Music Department performing avant-garde selections, directed by Herbert Bielow, 1 pm, KOED 88.5 FM

Basketball: Golden State Warriors vs. Denver in Denver, 6:30 pm, KNBR 680 AM

Basketball: Stanford vs. Cal., 7:45 pm, KCBS 740 AM

Live from the Met.: features Verdi's "Luisa Miller," performed by soloists Renato Scotto, Placido Domingo and Sherill Milnes, 8-11 pm, simulcast with Channel 9, KOED 88.5 FM

Doobie Brother: recorded live at Oakland Coliseum, 9-10 pm, KSNB 95 FM

Todd Rundgren: recorded live at the Old Waldorf, Aug. 1978, 10-11 pm, KSNB 95 FM

Devo: recorded live at the Old Waldorf, Nov. 1978, 11 pm-midnight, KSNB 95 FM

SUNDAY/21

Superbowl XIII Weekend Special: Win Elliot hosts a broadcast which highlights past and present National Football League seasons 5:40 am-5:40 pm, KCBS 740 AM

Metropolitan Opera Final Auditions: San Francisco District, live in stereo, from SF State University, 1:30 pm, KOED 88.5 FM

Basketball: Golden State Warriors vs. Los Angeles in Los Angeles, 7 pm, KNBR 680 AM

High and Dry: "Addicts/Communication" discussed by Roberta Meyer, live, call-in, 7 pm, KOED 88.5 FM

Sunday Night Opera: features Verdi's "La Battaglia di Legnano," performed by soloists Katia Ricciarelli, Jose Carreras, Matteo Manuguerra, Nicola Ghiuselev and Ann Murray with the chorus and orchestra of the Austrian Ra-

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RADIO/FILMS

dio Symphony Orchestra conducted by Lamberto Gardelli. 8 pm. KKHI 95.7 FM and 1550 AM.

"The Feminine Mistake": a documentary on the physiology of female smokers shown at 8 pm on Channel 9, followed up on radio at 8:30 pm. KOED 88.5 FM.

Suburban Folklore/Finding Our Roots: with Gurney Norman, author of "Divine Right's Trip" and community catalyst, reveals ways we can expand our consciousness in the place where we are. 9:11 pm. KALW 91.7 FM.

Carole King: is featured on "Dead Air," 9 pm. KUSF 90.3 FM.

MONDAY/22

Owen Spann: originates from Washington D.C. this entire week 9:05 am-noon through Fri/26. KGO 810 AM.

Final Draft: features "Loners," a paralyzed oboist and a middle-aged bum are protagonists in powerful stories by Ed Miller and Bill Henkin. 9:30 am and 7 pm. KALW 91.7 FM.

Education Exchange: Kate Braun and Fred Setterberg of East Bay Center of the Performing Arts discuss new Bay Area theater program for children, live call-in. 2:30 pm. KOED 88.5 FM.

Focus on Health: Robert J. Winter, M.D. talks on "The Child with Short Stature." 4 pm. KOED 88.5 FM.

Jazz Alive!: features Dave Liebman and Richie Beirach. 10 pm. KOED 88.5 FM.

TUESDAY/23

Spider's Web: award-winning program for the entire family this month features "Treasure Island." 10 am and 6 pm. KALW 91.7 FM.

Across the Western Ocean: a new series exploring the ethnic history of Irish music and culture in America. 1 pm. KALW 91.7 FM.

Book Time: Dick Estell reading from "Living It Up," by George Burns, a reflection of the comedian's outlook on life. 2 pm and 6:30 pm. KOED 88.5 FM.

Philadelphia Orchestra: performs Prokofiev's "Symphony #5 in B flat, Op. 100," and Tchaikovsky's "Violin Concerto in D, Op. 35," with violinist Itzhak Perlman, conducted by Eugene Ormandy. 8 pm. KKHI 95.7 FM and 1550 AM.

WEDNESDAY/24

Music of the Black Church: "The Spiritual," the bedrock of all other forms of

church music indigenous to the black experience. 8:30 am and 4:30 pm. KALW 91.7 FM.

Basketball: Golden State Warriors vs. New York in Oakland. 7:30 pm. KNBR 680 AM.

Basketball: USF Dons vs. Santa Clara at USF. 8 pm. KNBR 680 AM.

THURSDAY/25

Guitar Notebook: introduction to the guitar and its heritage as well as its literature and styles of playing. 8:45 am. KALW 91.7 FM.

Here Now and Beyond: A View of Death as Transition, with Mary Ann Swanson of the San Jose Center for Living with Dying. noon-1 pm. KPFA 94 FM.

"Attic Ballads": original ballads describing treasures stored away in attics, and the personal memories associated with them. 4 pm. KOED 88.5 FM.

Adventures in Good Music: "The Waggle O' the Kilt," Scottish song, legend and lore in celebration of Robert Burns's birthday. 7 pm. KOED 88.5 FM.

Basketball: Golden State Warriors vs. Portland in Portland. 8 pm. KNBR 680 AM.

—Fiona Mackenzie

MICROFILMS

"WICKER MAN" IS NO BASKET CASE

The Wicker Man

Fertility rites? Vestal virgins? Paganism? And with Christopher Lee yet? Shades of Stonehenge! Ah, but in the skillful hands of director Robin Hardy plus an excellent script by Anthony Shaffer and entirely convincing performances (Lee excepted) from stars Edward Woodward, Britt Ekland and Diane Cilento down to the smallest parts, what might have been your average torture, sacrificial ritual, gory goosebump-raiser is instead a deliberately understated seat-riveter. From the moment that super-straight police sergeant Woodward is sent to investigate the disappearance of a child on a remote Scottish island, he is met with nothing but mystery and mysterious evasion on the part of the islanders. Then begins the gradual revelation of modern-day worship of the old pagan gods with all the concomitant symbols of degeneracy, tribal sexual rites and sinister symbolism, all combining in a horrifying doom-ridden climax that turns the hero into the ultimate straw man. (Lumiere, SF)

—Zena Jones



Pagan paraders Ingrid Pitt, Diane Cilento and Britt Ekland in "The Wicker Man," a well-above-average torture, sacrificial ritual, gory goosebump raiser.

estate agent meet and fall in love. 8 pm. Fri/26. Olney Hall. \$3. Laurel at Sir Francis Drake. Kentfield. 485-9385.

De Anza College: "Armchair Traveler Film Series," features *Lumberjack in Alaska*. 7:30 pm. Sun/21. Flint Center. 21250 Stevens Creek Blvd., Cupertino. \$3.50 general admission at the door. \$3 general in advance. \$2.50 students and seniors at the door. \$2 in advance. (408) 996-4817.

Explorama: *Bonjour, France*, narrated in person by producer, Sherrylyn Mendes. 3 and 8:15 pm. Sat/20. Paramount Theatre. 2025 Broadway. Oakl. 2:30 pm. Sun/21. Masonic Auditorium. California and Taylor. SF. 8:15 pm. Mon/22. Marin Veterans Memorial Theatre. Civic Center, San Rafael. \$3.75 adults. \$2.50 children. 771-4733.

Fort Mason Foundation: "Award Winners of the Third Poetry Film Festival," showing of 12 short films from the festival including Judith Mann's *Marriage*, by poet Gregory Corso. Mike Conner's clay animation, *In Search Of*, and poet Leonard Cohen's *A Kite Is a Victim*. 7 and 9 pm. Thurs/25. Marina Music Hall. Bldg. 314. Marina and Laguna. SF. \$2.50 seniors and students. 921-4470.

Intersection: *The Balcony* (Joseph Strick. 1963), with Shelley Winters, Peter Falk, Leonard Nimoy, Lee Grant, Ruby Dee, Kent Smith and Jeff Corey. Jean Genet's classic takes place in a nameless, revolution-torn country where business goes on as usual at Madame Irma's bordello, a unique house that dispenses some of Genet's most poignant fantasies, plus animated and live action shorts by Ionesco, Gogol and G.B. Shaw. 8 pm. Sun/21. 756 Union. SF. \$2 adults. \$1 children. 397-6061.

La Pena: *A Child Is Waiting*, with Judy Garland, a drama about the plight of a mentally retarded boy abandoned in an institution by his parents. 8:30 pm. Tues/23. *With Babies and Banners*, the Women's Emergency Brigade's role in the General Motors sitdown strike of 1937. 7:30 and 8 pm. plus *Union Maids*, about three union organizers in the Thirties. 8:30 pm. followed

by a discussion. Wed/24. 3105 Shattuck. Berk. \$2. 849-2568.

★ Noe Valley Cinema: *The Emperor Jones* (Dudley Murohy, 1933), with Paul Robeson, screenplay by Eugene O'Neill, plus *The Quiet One* (1948, U.S.A. Scotland) with Donald Thompson. 8 pm. Fri/19. *Rudyard Kipling's Jungle Book* (Zoltan Korda. 1941, UK) with Sabu plus *With Notes to You* (Fritz Freileng). 8 pm. Fri/26. James Lick Auditorium. 25th St. and Noe. SF. \$1.50 general. \$1 members. 75¢ children ages 14 and under. 282-5354.

★ Oakland Public Library: "Captioned Films for the Deaf," features *2001: A Space Odyssey*. 2:30 pm. Sat/20. West Auditorium of the Main Library. 125 14th St. Oakl. free. 273-3281.

Pacific Film Archive: Before Neo-Realism. Italian Cinema 1929-1944. Features *What Rogues Men Are* (Mario Camerini, 1932. English titles), with Vittorio De Sica. Lia Franca and Cesare Zoppetti. 7:30 pm. plus *Sun* (Alessandro Blasetti, 1929. Italian intertitles with live English translation), with Marcello Spada, Vasco Creti and Dina Paola, and *Rails* (Mario Camerini, 1929. Italian intertitles and sparse Italian dialogue with live English translation), with Kathe von Nagy, Maurizio d'Amora and Daniele Crespi. 9:30 pm. Fri/19.

William K. Everson Presents. *Peter Pan* (Herbert Brenon, 1924), with Betty Bronson, Ernest Torrence, Cyril Chadwick and Anna May Wong. 2 pm. William K. Everson Presents. *It's a Gift* (Norman McLeod, 1935), with W.C. Fields and Baby Le Roy. 4:30 and 8 pm. plus *Sons of the Desert* (William A. Seiter, 1934), with Stan Laurel, Oliver Hardy, Charlie Chase and Mae Busch, and *Mighty Like a Moose* (Leo McCarey, 1926), with Charlie Chase. 6:10 and 9:30 pm. Sat/20.

"Special Matinee," features four films on the Gernsing Textile of Bali. 1 pm. \$1.50 admission. William K. Everson Presents *A Tribute to John Alton*, features *T-Men* (Anthony Mann, 1947), with Dennis O'Keefe, Mary Meade. Alfred Ryder.

continued next page



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FILMS

continued from previous page

Wallace Ford and June Lockhart 4:30 and 8:40 pm. **Raw Deal** (Anthony Mann, 1947) with Dennis O'Keefe, Claire Trevor, Marsha Hunt, John Ireland and Raymond Burr 6:10 and 10:30 pm. plus **End of the Road** (George Blair, 1944), with Edward Norris and John Abbott 7:40 pm. Sun/21.

"Images of Blacks on Film," features **Imitation of Life** (John M. Stahl, 1934), with Claudette Colbert, Warren William, Ned Sparks, Louise Beavers, Rochelle Hudson and Fredi Washington, 7:30 pm, plus **Barren Lives** (Nelson Pereira dos Santos, 1963, Brazil, English titles), with Ailia Iorio and Maria Ribeira 9:30 pm, Mon/22.

Poetry and Film with Aboriginal Poet Kath Walker in Person, features **Shadow Sister** (Frank Heimsans, 1978), with Kath Walker, 7 pm, plus "Sneak Preview of a Work-in-Progress, with Director Jean-Pierre Gorin in Person, features **Twice Upon a Time** (Jean-Pierre Gorin, 1978), 9:15 pm, Tues/23.

Before Neo-Realism Italian Cinema 1929-1944, features **1860** (Alessandro Blasetti, 1933, Italian with English subtitles), with Aita Belita, Antonio Gulino and Gianfranco Giachetti, 7:30 pm, plus **The Old Guard** (Alessandro Blasetti, 1935, English titles), with Gianfranco Giachetti, Mino Doro, Franco Brambilla and Maria Puccini, 9:30 pm, Wed/24.

The Films of S. M. Eisenstein, features **October (Ten Days that Shook the World)** (Sergei M. Eisenstein, 1927, Russian intertitles with live English translation), 5 pm, \$1.50 admission, "William K. Everson Presents," **Cherleston** (Jean Renoir, 1926, French titles with live English translation), with Catherine Hessling, Johnny Huggins and Pierre Braunberger, and **Le Voyage Imaginaire** (Rene Claire, 1925, in French, no subtitles necessary) with Jean Borlin, Dolly Davis and Albert Prejean, 7:30 pm, plus **Peradis Perdu** (Abel Gance, 1939, in French with English synopsis provided) with Micheline Presle, Fernand Gravey, Elvire Popesco, Monique Rolland and Jane Marken, 9 pm, Thurs/25.

William K. Everson Presents, **Macao, L'Enter Du Jeu** (Jean Dellany, 1939, in French with German titles, English synopsis provided), with Erich Von Stroheim, Sessue Hayakawa, Mirella Bach and Roland Totian, 6 pm, "Before Neo-Realism Italian Cinema 1929-1944," features **I'll Always Love You** (Mario Camerini, 1933, English titles), with Elsa De Giorgi, Nino Besozzi and Mino Doro, 7:35 pm, plus **Farewell to Youth** (Ferdinando Poggioli, 1940, English titles), with Maria Denis,

Clara Calamai, Adriano Rimoldi and Carlo Campanini 9:30 pm. Fri/26.

2621 Durant Berk \$2.50 double feature \$2 single feature. \$1 matinee unless indicated otherwise 642-1412.

SF Art Institute: Benefit Screening for the SF Art Institute National Film Festival features George Kuchar's **A Reason to Live, Forever and Always**, and **The Mongrel**, plus Ed Jones's **St. Rube and Returns to Mexico**, 8:30 pm, Fri/26 Auditorium, 800 Chestnut SF \$2 771-7020.

SF Jewish Community Center: **The Magician** (Ingmar Bergman) with Max von Sydow and Bibi Anderson, 8 pm, Tues/23, 3200 California, SF, \$2.50 general, \$2 students, 346-6040.

SF Public Library: "Films Captioned for the Deaf" features **Chinatown**, 2 pm, Sat/20, Communications Center 3150 Sacramento SF free 558-5034.

UC Berkeley: Benefit for the California Disabled Prisoners Program, features **Lenny Bruce in Concert and Thank You, Masked Man**, 7 and 9 pm, Fri/19, 155 Dwinelle Hall, \$1.50 "James Bond Night," features **Man with the Golden Gun**, 7 pm, plus **From Russia with Love**, 9:30 pm, Fri/19, Wheeler Auditorium, \$2.50 general, \$2 students with UC ID, **Short Eyes** (Robert M. Young, 1977), with Bruce Davison and Jose Perez 7 and 9:30 pm, Tues/23, Wheeler Auditorium, \$2 **A Geisha** (Kenji Mizoguchi, 1953 Japan), with Michio Kogure 7 pm, plus **A Woman of Paris** (Charles Chaplin, 1923), with Edna Purviance and Adolphe Menjou, 8:40 pm, Thurs/25, 155 Dwinelle Hall \$2. **Smoke and the Bandit**, 7 and 9 pm, Fri/26, Cole Hall Auditorium \$2.50 general \$2 students with UC ID, UC Berk 642-7477 and 642-0213.

UCSF: **That Obscure Object of Desire**, 7 and 9 pm, Tues/23, **The Late Show**, 7 and 9 pm, Fri/26, Cole Hall Auditorium, 513 Parnassus, SF \$1.75 general, \$1.25 seniors and students, 75¢ children ages 14 and under, 666-2019.

Video Free America: Jim Halloran and Bonnie Engel present an anthology of programs on the gay community originally produced for "Starlight Magazine and SF Gay cable programs, 8 pm, Sun/21, 442 Shotwell SF \$2 648-9040.

CHILDREN'S FILMS

Pacific Film Archive: "William K. Everson Presents," **Peter Pan** (Herbert Brenon

1924) with Betty Bronson, Ernest Torrence, Cyril Chadwick and Anna May Wong 2 pm, Sat/20, 2621 Durant Berk \$1 642-1412.

SF Public Library: Big and Little features **Hush Little Baby**, **Peter's Chair**, plus **Big and Little**, 11 am, Tues/23 "City Kids" features **Really Rosie**, plus **I'm Going to Be the Lion's Head**, 4 pm, Tues/23, Bernal Branch, 500 Cortland free, 285-1744.

Pet Parade features **Curious George Rides a Bike**, **Madeline's Rescue**, **Catsup**, plus **Whistle for Willie**, 10:30 am, Tues/23 Pet Parade, features **The Case of the Elevator Duck**, **A Boy and a Boa**, plus **The Monkey and the Organ Grinder**, 4 pm, Tues/23 Ocean View Branch, 111 Broad free 586-4193.

Weather or Not, features **Charlie Needs a Cloak**, **Snowy Day**, plus **Over in the Meadow**, 10:30 am, Tues/23, "Puppetry," features **Puppets**, plus **Punch and Jonathan**, 4 pm, Tues/23 Waden Branch, 5075 3rd St, free 468-1323.

"Different Places for Different Faces," features **Country Mouse**, **City Mouse**, **Harold and the Purple Crayon**, **A Place of My Own**, **Swimmy**, plus **Fast Is Not a Ladybug**, 3:30 pm, Thurs/25, Communications Center 3150 Sacramento, free, 346-9422.

* indicates general admission of \$1.50 or less.

—Fiona Mackenzie



SAN FRANCISCO

Alexandria: (1) **Magic**, daily at 1, 3, 20, 5, 40, 8:10 and 10:30 pm, (2) **Brass Target**, daily at 1, 3:15, 5:30, 7:45 and 10 pm, (3) **Midnight Express**, daily at 2, 4:30, 7 and 9:30 pm, Geary at 18th Ave. 752-5100.

Alhambra: (1) **National Lampoon's Animal House** and **American Graffiti**, (2) **Moment by Moment** and **Heroes**, call theater for times, Polk at Green, 775-5656.

Balboa: (1) **National Lampoon's Animal House**, daily at 8:45 pm, with matinees Sat-Sun at 1 and 4:40 pm, plus **American Graffiti**, daily at 6:45 and 10:30 pm, with matinees Sat-Sun at 2:50 pm, (2) **Waterhip Down**, daily at 8:35 pm, with matinees Sat-Sun at 2:45 and 5:40 pm, plus **Fantastic Planet**, daily at 7:15 and 10:15 pm, with matinees Sat-Sun at 1:20 and 4:20 pm, Balboa at 38th Ave. 221-8184.

Bridge: **King of Hearts**, daily at 6, 8 and 10 pm, with matinees Wed, Sat-Sun at 2 and 4 pm, Geary at Masonic, \$1.50 bargain matinees Wed and Sat 751-3212.

Castro: "Great Ladies of the Silver Screen," features **To Have and Have Not** (Howard Hawks, 1944), with Lauren Bacall, Humphrey Bogart, Walter Brennan and Hoagy Carmichael, 8:45 pm, plus **Gilda** (Charles Vidor, 1946), with Rita Hayworth, 6:45 and 10:30 pm, Thurs/18, Fri/19, **The Lady Eve** (Preston Sturges, 1941), with Barbara Stanwyck, Henry Fonda and Charles Coburn, 2, 5:30 and 9 pm, plus **His Girl Friday** (Howard Hawks, 1940), with Rosalind Russell, Cary Grant and Ralph Bellamy 3:45, 7:15 and 10:45 pm, Sat/20 **Love Me Tonight** (Rouben Mamoulian, 1932), with Jeanette MacDonald, Maurice Chevalier, Myrna Loy and Charles Buttersworth, 1:15, 5 and 8:45 pm, plus **Roberta** (1935), with Irene Dunne, Fred Astaire, Ginger Rogers and Randolph Scott, 3, 6:45 and 10:30 pm, Sun/21, **Holiday** (George Cukor, 1938), with Katharine Hepburn and Cary Grant, 8:45 pm, plus **Sylvie Scarlett** (George Cukor, 1936), with Katharine Hepburn and Cary Grant, 6:45 and 10:30 pm, Mon/22-Tues/23, **Midnight** (1939), with Claudette Colbert, John Barrymore, Don Ameche and Mary Astor, 1, 15, 5 and 8:45 pm, plus **Ball of Fire** (Howard Hawks, 1941), with Barbara Stanwyck, Gary Cooper, Oscar Homolka, Dana Andrews and Gene Krupa, 3, 6:45 and 10:30 pm, Wed/24 **Blonde Venus** (1932), with Marianna Dietrich, Cary Grant and Herbert Marshall, 6:15 and 9:15 pm, plus **Lady from Shanghai** (Orson Welles, 1948), with Rita Hayworth and Orson Welles, 7:45 and 10:45 pm, Thurs/25-Fri/26, 429 Castro at Market, \$1.75 bargain matinees Wed and Sat, 621-6120.

Cento Cedar: **Bread and Chocolate**, daily at 6 and 10 pm, with matinees Wed, Sat-Sun at 2 pm, plus **Dear Inspector**, daily at 8 pm, with matinees Wed, Sat-Sun at 4 pm, Cedar at Larkin, \$1.50 bargain matinees Wed and Sat, 776-8300.

Cinema 21: **Movie Movie**, weekdays at 7:45 and 9:45 pm, Fri at 7:45 and 9:55 pm, Sat at 1:45, 3:45, 5:45, 7:55 and 10 pm, Sun at 1:45, 3:45, 5:45, 7:45 and 9:45 pm, Chestnut at Steiner, 921-1234.

Clay: **No Time for Breakfast**, daily at 7:15 and 9:15 pm, with matinees Wed, Sat-Sun at 1:15, 3:15 and 5:15 pm, Fillmore near Clay, \$1.75 bargain matinees Wed and Sat, 346-1123.

Coliseum: **The Love Bug**, opens Fri/19, daily at 6:35 and 9 pm, with matinees Sat-Sun at 1:30 and 4 pm, plus **Fenesty on Skies**, daily at 8:30 pm, with matinees Sat-Sun at 1, 3:30 and 6 pm, Clement at 9th Ave. 221-8181.

Coronet: **California Suite**, daily at 7 and 9:30 pm, with matinees Wed, Sat-Sun at 2 and 4:30 pm, except Fri/19 at 6:30 and 10:25 pm, with a major studio sneak preview at 8:30 pm, Geary and Arguello, 752-4400.

Egyptian: **Midnight Express**, daily at 12:30, 4:50 and 9:10 pm, plus **The Boys in Company C**, daily at 2:40 and 7 pm, Market at 6th St. \$1.75 bargain matinee Mon-Fri until 5 pm and Sat-Sun until 1 pm, 673-7373.

Empire: (1) **Pinocchio**, weekdays at 7 pm, Sat-Sun at 1:15, 4:45 and 8:15 pm, plus **Darby O'Grill and the Little People**, weekdays at 8:45 (G), opens Fri/19, daily at 7 and 9:05 pm, with matinees Sat-Sun at 12:45, 2:50 and 4:55 pm, (3) **National Lampoon's Animal House**, weekdays at 7:15 pm, Sat-Sun at 4:25 and 8:15 pm, plus **Up in Smoke**, weekdays at 9:15 pm, Sat-Sun at 2:45, 6:30 and 10:15 pm, West Portal, 661-5110.

Four Star: **The Duellists**, with Keith Carradine and Harvey Keitel, runs through Tues/23, New Yorker Films Festival, features **Perceval**, Wed/24-Tues/30, call theater for times, Clement at 23rd Ave., \$1.50 bargain matinee Sat until 5 pm, \$2 regular admission, 752-2650.

Gateway: **Sunset Boulevard** (Billy Wilder, 1950) with Gloria Swanson and William Holden, plus **Sorry Wrong Number** (Anatole Litvak, 1948), with Barbara Stanwyck, Burt Lancaster and Wendell Corey runs through Sat/20, **A Star Is Born** (George Cukor, 1954), with Judy Garland, James Mason and Jack Carson, plus **Gypsy** (Mervyn Le Roy, 1960), with Rosalind Russell, Natalie Wood and Karl Malden, Sun/21-Tues/23, **African Queen** (John Huston, 1951), with Humphrey Bogart, Katharine Hepburn and Robert Morley, plus **King Solomon's Mines** (Compton Bennett, 1950), with Stewart Granger and Deborah Kerr, Wed/24-Sat/27, call theater for times, 215 Jackson at Battery, 421-3353.

Ghirardelli: **Every Which Way but Loose**, daily at 2:45, 5:05, 7:30 and 9:50 pm, Beach at Polk, \$1.50 bargain matinee daily until 5:30 pm 441-7088.

Granada: call theater for titles and times, Mission at Ocean, 584-6850.

Kokusai: **Sanjuro** (Akira Kurosawa), with Toshiro Mifune and Tatsuya Nakadai, plus **Demon Spies**, with Masao Kondo, Ryunosuke Minegishi and Keiko Aramaki, runs through Tues/23, **The Blind Swordsman Meets His Equal**, with Shintaro Katsu and Wong Yu, plus **Samurai Assassin** (Kichiji Okamoto), Wed/24-Tues/30, call theater for times, Post at Buchanan, 563-1400.

Luciere: **The Wicker Man** (Robin Hardy 1973), with Christopher Lee, Britt Ekland, Diane Cilento and Edward Woodward, daily at 7:15 and 9:30 pm, with matinees at Wed, Sat-Sun at 1, 3 and 5 pm, 1572 California, \$1.75 bargain matinee Wed and Sat, 885-3201.

Metro I: **Invasion of the Body Snatchers**, daily at 7 and 9:45 pm, with matinees Sat-Sun at 1:30 and 4:15 pm, Union at Webster, 221-8181.

Metro II: **Waterhip Down**, daily at 6:30 and 10:25 pm, with matinees Sat-Sun at 2 pm, plus **American Graffiti**, daily at 8:20 pm, with matinees Sat-Sun at 3:50 pm, Union near Fillmore, 931-7666.

New Mission: **The Love Bug and Doc Savage**, opens Fri/19, call theater for times, Mission near 22nd St. 647-1261.

North Point: **Superman**, daily at 1, 4, 7 and 9:45 pm, Powell at Bay, 989-6060.

Parkside: call theater for titles and times, Taraval at 19th Ave. 661-1940.

Plaza: (1) **The Wiz**, daily at 7 pm, with matinees Sat-Sun at 2:40 pm, plus **House Cells**, daily at 5:10 and 9:30 pm, with matinees Sat-Sun at 12:45 pm (2) **Every Which Way but Loose**, call theater for times, Serramonte Plaza, Daly City, 756-3240.

Regency 1: **Lord of the Rings**, call theater for times, Van Ness at Sutter, 673-7141.

Regency 2: **In Praise of Older Women**, opens Fri/19, call theater for times, Sutter at Van Ness, 776-5505.

Richelieu: **Test Pilot** (Victor Fleming, 1938), with Clark Gable, Myrna Loy, Spencer Tracy and Lionel Barrymore, plus **Riff Raff** (J. Walter Ruben, 1935), with Jean Harlow and Spencer Tracy runs through Sat/20, **Parenthood on Parade** (Arzner, Lubitsch, etc., 1930), with Maurice Chevalier, Clara Bow, Gary Cooper, Lillian Roth, Ruth Chatterton and William Powell, plus **The Big Broadcast** (Frank Tuttle, 1932), with Bing Crosby, Kate Smith, George Burns, and Gracie Allen, Sun/21-Tues/23, **The Lady Vanishes** (Alfred Hitchcock, 1938), with Michael Redgrave, Margaret Lockwood, Dame May Whitty and Paul Lukas, plus **The Men Who Knew Too Much** (Alfred Hitchcock, 1934), with Peter Lorre and Leslie Banks, Wed/24-Sat/27, call theater for times, 1075 Geary at Van Ness, 771-5200.

Roxie: **Slaughterhouse-Five** (George Roy Hill, 1972), with Michael Sacks, Ron Leibman and Sharon Gans, 6:15 and 9:55 pm, Fri/19-Sat/20, plus **Derk Star** (John Carpenter, 1974), with Dan O'Bannon and Brian Narelle, and **Hardware Wars** (Ernie Rosselli, 1978), 8:10 pm, Fri/19-Sat/20, with Sat matinee at 4:30 pm, **The American Friend** (Wim Wenders, 1977, in French, German and English with subtitles), with Dennis Hopper, Bruno Ganz and Lisa Kreuzer, 8 pm, Sun/21-Mon/22, with Sun matinee at 3:45 pm, plus **Taxi Driver** (Martin Scorsese, 1976), with Robert DeNiro, Cybill Shepherd, Jodie Foster and Harvey Keitel, 6 and 10:15 pm, Sun/21-Mon/22, **Symphony for a Sinner** (George Kuchar, 1978), and **Plus I, An Actress** (George Kuchar, 1976), 7:45 and 9:55 pm, plus **Dr. Haw-well** (Michael Rudnick and Rock Ross), 7 and 9:10 pm, Tues/23, **Lulu** (Ronald Chase, 1977), with Elissa Leonelli, Paul Shenar and John Robert-dau, 8:15 pm, Wed/24-Tues/25, with Wed matinee (call theater for time), plus **Savage Messiah** (Ken Russell, 1972), with Dorothy Tutin and Scott Anthony, 6:30 and 9:55 pm, Wed/24-Thurs/25, **Pretty Baby** (Louis Malle, 1978), with Brooke Shields and Keith Carradine, 7:30 pm, Fri/26-Sat/27, with Sat matinee at 3:30 pm, plus **Murmur of the Heart** (Louise Malle, 1971, French with English subtitles), with Lea Massari and Benoit Ferreux, 9:30 pm, Fri/26-Sat/27, with Sat matinee at 5:25 pm, 16th St near Valencia,

\$1 bargain matinee with 50¢ membership card, Sat-Sun until 5 pm, 12 regular admission, 863-1087.

Royal: **King of the Gypsies**, call theater for times, Polk near California 474-2131.

Serra: **Moment by Moment**, daily at 8:30 pm, with Sun matinees at 1 and 4:50 pm, plus **The Other Side of the Mountain**, daily at 6:45 and 10:20 pm, with Sun matinee at 3:05 pm, 2170 Junipero Serra, Daly City, 755-1455.

Serramonte 6: (1) **National Lampoon's Animal House**, (2) **Pinocchio** and **The Small One**, (3) **The Love Bug**, opens Fri/19, (4) **Halloween**, (5) **The Big Fix**, opens Fri/19, (6) **Force Ten from Nevaronne**, "Late Show," features **The Rocky Horror Picture Show**, 11:30 pm, every Fri and Sat, call theater for times, 4914 Junipero Serra Colma 756-6500.

Stage Door: **Waterhip Down** and **The Wedding**, call theater for times, 420 Mason, 986-4767.

Strand: **Sleeper** (Woody Allen), with Woody Allen and Diane Keaton, 12:20, 5:10 and 10 pm, **Everything You Always Wanted to Know about Sex but Were Afraid to Ask** (Woody Allen), with Woody Allen and Gene Wilder, 3:40 and 8:30 pm, plus **Bananas** (Woody Allen), with Louis Lasser, 2 and 7 pm, Fri/19, **Jaws II** (J. Szwarc), with Roy Schneider, 1:50, 5:40 and 9:30 pm, plus **Kingdom of the Spiders**, with William Shatner, 12:20, 4:10 and 8 pm, Sat/20, **Cleopatra** (Joseph L. Manewicz), with Elizabeth Taylor and Richard Burton, 12:15 and 8:10 pm, **Spartacus** (Stanley Kubrick), with Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin and Tony Curtis, 5:30 pm, plus **Hercules**, with Steve Reeves, 3:30 pm, Sun/21, **The Man Who Fell to Earth** (Nicolas Roeg), with David Bowie and Candy Clark, 2:05, 6 and 9:55 pm, plus **Seconds**, with Rock Hudson and Salome Jens, 12:15, 4:10 and 8:05 pm, Mon/22.

The Heart is a Lonely Hunter (Robert Miller) with Sondra Locke, 2:55 and 9:50 pm, plus **Rachel, Rachel** (Paul Newman) with Joanne Woodward, 12:15, 4 and 8:05 pm, Tues/23, **Night Full of Rain** (Lina Wertmuller), with Giancarlo Giannini, 2:10 6 and 9:50 pm, plus **Love and Anarchy** (Lina Wertmuller), with Giancarlo Giannini, 12:15, 4 and 7:50 pm, Wed/24, **Interiors** (Woody Allen), with Diane Keaton, Geraldine Page and Maureen Stapleton, 12:15, 3:35, 7 and 10:20 pm, plus **Loving** (Irwin Kershner), with George Segal and Eva Marie Saint, 2, 5:25 and 8:45 pm, Thurs/25, **Who's Killing the Great Chefs of Europe?** (Ted Kotcheff), with George Segal, Jacqueline Bisset and Robert Morley, 2:10, 6:05 and 10 pm, plus **Two for the Road** (Stanley Donen), with Audrey Hepburn and Albert Finney, 12:15, 4:05 and 8 pm, Fri/26, 1127 Market between 7th and 8th Sts. \$1 bargain matinee daily until 2 pm, \$1.50 bargain matinee daily until 5 pm, 552-5990.

St. Francis: (1) **Every Which Way but Loose**, daily at 11:45 am, 3:55 and 7:55 pm, plus **Tong Fether**, daily at 2:05 and 6:10 pm, (2) **The Wiz**, daily at noon, 4:05 and 8:05 pm, plus **Dr. Black and Mr. Hyde**, daily at 2:25 and 6:30 pm, Market between 5th and 6th St. 362-4822.

Surf: **Autumn Sonata** (Ingmar Bergman, 1978, Sweden), with Liv Ullmann and Ingrid Bergman, daily at 7:15 and 9:15 pm, with matinees Wed, Sat-Sun at 1, 3 and 5 pm, 4512 Irving at 46th Ave. \$1.75 bargain matinee Wed and Sat, 664-6300.

U.A. Stonestown: (1) **Midnight Express**, daily at 7 and 9:30 pm, with matinees Wed, Sat-Sun at 2 and 4:30 pm, (2) **Brass Target**, Wed, Sat-Sun at 4 and 8:15 pm, other days at 7:30 pm, plus **The Boys in Company C**, Wed, Sat-Sun at 1:50, 6 and 10:10 pm, other days at 9:30 pm, behind Emporium, Stonestown, 221-8181.

Vogue: **Interiors**, daily at 8:40 pm, Sun at 1, 4:40 and 8:05 pm, plus **Pink Panther Strikes Again**, daily at 6:45 and 10:20 pm, Sun at 2:45, 6:20 and 9:45 pm, Sacramento at Presidio, 221-8181.

Warfield: **Up in Smoke**, daily at 2:20, 5:50 and 9:20 pm, plus **Which Way is Up?** daily at 12:30, 4 and 7:30 pm, Market at 6th St. \$2 bargain matinee Mon-Fri until 5 pm and Sat-Sun until 1 pm, 775-7722.

York: **Women in Love** (Ken Russell), with Oliver Reed, Glenda Jackson and Alan Bates, plus **Last Tango in Paris** (Bernardo Bertolucci), with Marlon Brando and Maria Schneider, Fri/19, **Sleeper** (Woody Allen), with Woody Allen and Diane Keaton, **Love and Death** (Woody Allen), plus **Bananas** (Woody Allen), Sat/20, **Pride and Prejudice** (Robert Z. Leonard), with Laurence Olivier, Maureen O'Sullivan and Greer Garson, plus **Little Women** (George Cukor), with Katharine Hepburn, Joan Bennett and Francis Dee, Sun/21, **Juliet of the Spirits** (Federico Fellini), with Giulietta Masina, plus 8½ (Federico Fellini), with Marcello Mastroianni, Tues/23, **Mahler** (Ken Russell), plus **The Music Lovers** (Ken Russell), with Richard Chamberlain and Glenda Jackson, Wed/24, **In the Realm of the Senses** (Nagisa Oshima), plus **The Virgin and the Gypsy** (Christopher Miles), Thurs/25, **Story of O** (Just Jaeckin), plus **Therese and Isabel** (Radey Metzger), Fri/26, call theater for times, 24th St near Potrero, \$1.50 bargain matinee Sat until 5 pm, \$2 regular admission, 282-0316.

EAST BAY

Act Cinemas: **Autumn Sonata**, weekdays at 7:10 and 9:10 pm, Fri-Sat at 6:45, 8:45 and 10:45 pm, Sun at 1:10, 3:10, 5:10, 7:10 and 9:10 pm, (2) **National Lampoon's Animal House**, daily at 7 and 9 pm, with Sun matinees at 1, 3 and 5 pm, Center off Shattuck Berk. 548-7200.

Alameda: (1) **The Love Bug and Bongo**, opens Fri/19, (2) **Brass Target** and **Corvette Summer**, (3) **In Praise of Older Women**, opens Fri/19, call theater for times, 2317 Central, Alameda, 522-4433.

Albany: **California Suite**, daily at 7 and 9 pm, with late shows Fri-Sat at 11 pm and matinees

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MOVIES

ROBERT DI MATTEO

DON'T NOD OR THE PODS WILL GET YOU

INVASION OF THE BODY SNATCHERS. Directed by Phil Kaufman. At the Metro, SF; Berkeley Theatre, Berkeley; Century, Oakland; Marin, Sausalito; and elsewhere.

At a hot tub party the other night, I watched a late-comer present our hostess with a giant homegrown spear of brussels sprouts. A movie-buff friend, who had been having some difficulty adjusting to the whole perfectly laid-back, three-grain-casserole affair, seized upon the arrival of the spear by whispering dramatically into my ear: "It's a pod. They're all pods. But you can fool them. Just don't show any feelings." Both of us had recently seen *Invasion of the Body Snatchers*, with its quartet of feeling, anxiety-prone hero-humans vs. these extra-terrestrial plants that give birth to steely, remorseless, cant-mouthing facsimiles of humans. The concept of pods has given me and my friends a hold on things again. Pods are relevant. One thinks of: Skinnerian psychologists, est devotees, some movie critics, Castro Street clones, a nation that seems able to rouse itself only for a new disco step.

★ ★ ★

Five minutes into *Superman* we're already deaf, and we've gotten no further than Maria Schell's name in the computer-animated credits. Five minutes into the new *Invasion of the Body Snatchers* we've already experienced visual beauty, a shiver or two and we've had some laughs to boot. The film opens in outer space with the kind of look-see that NASA or Kubrick would doubtless reject as not inspirational enough. This prototypical view is about

equal parts awesome, creepy and squishy.

After a (mock-2001?) traveling shot, we enter a planet's atmosphere, heading straight for a futuristic pyramid and then a famous orange-colored bridge. Our path has been the same as that of a swirling mass of something—something primordial and resembling, well, sausage casings. Now we're in a park where these same wispy shapes are evolving into rather ominous flowers and doing so at the alarming rate of, say, time-lapse photography. A woman whom we later identify as our heroine picks one of the flowers. Then some schoolkids scamper by, accompanied by an adult chaperone who urges them on in atypically capricious fashion: "There're some more flowers, kids. Go pick them." Cut to a priest on a nearby swing, because, as *Invasion* director Phil Kaufman told me, "Every movie needs a priest."

★ ★ ★

In 1956, long before he achieved auteur notoriety with the likes of *Madigan* and *Dirty Harry*, Don Siegel directed a little sci-fi thriller that was to strike a deep chord in a lot of people. The setting was a sleepy western town besieged by alien vegetable matter that struck when people slept. Stay awake or you'll become a conformist vegetable. What better message for an Eisenhower-and-McCarthy-era film? Yet *Invasion of the Body Snatchers* didn't look like a message picture: it had that cheapjack, we-threw-this-thing-together-but-at-least-we-kept-it-moving look. What we now call a B-picture, yet with that peculiarly compelling nightmarish quality that is more the province of horror shot

on a shoe-string than of horror with a deluxe budget and a cameo role for Shelley Winters. ("Let's use her as a pod.")

Re-making *Invasion* has meant re-thinking it. The material (which harks back to Jack Finney's novel *The Body Snatchers*) is, of course, the stuff of a paranoid fantasy. So what is Seventies paranoia like? Rampant. And respectable—considering that one day's front page of the New York Times out-melodramatizes just about any tawdry fantasy that Hollywood can cook up. And now we expect to joke openly about paranoia: we've long since learned to stop worrying and tolerate, if not love, the bomb. The wit in Siegel's studio-proctored version came through on the sly, and involved the surprise of finding an earthy call for individualism blooming in the midst of a then-declasse and pie-in-the-sky form (sci-fi). The new version can afford to be more playfully and openly witty—it can even afford to treat us with the perhaps dubious respect accorded to connoisseurs of creepiness. And, cer-

tainly, the basic fear-of-conformity level that the original *Invasion* tapped is applicable today. So the final, big question confronting the re-make would be: Where do you set it? Why, in San Francisco, a city which has always prided itself on being a haven for non-conformists.

★ ★ ★

For *Petulia*, Richard Lester found (and fudged) signs of L.A. plasticity in San Francisco. Directors like Peter Yates (in *Bullitt*) have seen only the perfect streets for roller-coaster chase scene fantasies. In *Invasion of the Body Snatchers* Phil Kaufman, screenwriter W. D. Richter and cinematographer Michael Chapman (*Taxi Driver*) go way past the touristy stuff. When Chapman's camera isn't searching out shadows and framing lovely, spooky compositions, it's noticing how the city's natural light lends a toy-like surreality to some of our most salient structures (e.g. the Golden Gate Bridge, the Transamerica Pyramid). And, though the movie is clearly infatuated with San Francisco, it's also interested in satirizing

the city's image. In general, there's a nicely caught sense of people meeting over their quirks, and other people making a living off those quirks. Appropriately, the character we are encouraged to feel the most ambiguous about is the one that Leonard Nimoy plays—a psychiatrist with a smarmy, hip-evangelical manner and a talent for churning out best-selling books. (He says he supplies "psychological Band-Aids.") Cyra McFadden couldn't have pinned this guy any better than Nimoy (and Richter) have.

And there's a central irony to the use of this city in this movie. San Francisco, the Sixties locus of flower-power, love and do-your-own-thing is here become the locus for a different kind of flower-power—the pods, who are programmed to abolish love and individualism. The very values that San Francisco once represented (and which some say have long since dwindled into narcissistic self-discovery) are the values threatened in the movie. The public health department officials played by Donald Sutherland and Brooke Adams and the mud-bath proprietors played by Jeff Goldblum and Veronica Cartwright have at least one quality in common: a feisty, questioning cast of mind. They're an eyes-open foursome and therefore least likely candidates for the pod state. (The four actors involved also share something: a fresh, naturalistic style.) A character like Brooke Adams's dentist-boyfriend, whom we first see wearing headphones and glued to the TV, is essentially a pod before the tendrils of the nearest flowering plant even reach out for him.

★ ★ ★

Four incidental reasons to see *Invasion of the Body Snatchers*:

- 1) To see the way that Brooke Adams rolls her eyeballs.
- 2) To hear the spine-tingling sound that the pod people make.
- 3) To see the first "erotic nose scene" (Kaufman's description) outside of Eskimo feature films.
- 4) To see what happens to a San Francisco street person and his dog when the pod duplication process screws up.



Peace in a pod? Donald Sutherland plays a San Francisco health inspector fighting the menace from outer space in "Invasion of the Body Snatchers."

Sat-Sun at 1, 3 and 5 pm, 1115 Solano, Berk. 524-5656

Berkeley: *Invasion of the Body Snatchers*, call theater for times. Shattuck at Haste, Berk. 848-4300

Capri: *Lord of the Rings*, daily at 4:30, 7 and 9:30 pm, with matinees Sat-Sun at 1:30, 4, 6:30 and 9 pm, 1653 Willow Pass Rd., Concord 687-4310

Centurys: (21) *Invasion of the Body Snatchers*, weekdays at 7 and 9:15 pm, Fri at 6, 8:15 and 10:30 pm, Sat-Sun at 1, 3:10, 5:30, 7:55 and 10:10 pm, (22) *California Suite*, weekdays at 7:15 and 9 pm, Fri at 6, 8 and 10:10 pm, Sat at 2, 4:05, 6:10, 8:15 and 10:20 pm, Sun at 1, 3:05, 5:10, 7:15 and 9:20 pm, Nimitz Fwy. Oakl. 562-9990

Elmwood: *No Time for Breakfast*, daily at 7:30 and 9:40 pm, with Sun. matinees at 1, 3:10 and 5:20 pm, College at Ashby, Berk. 848-0931

Festival: (1) *In Praise of Older Women*, opens Fri/19, daily at 12:32, 2:43, 4:54, 7:10 and 9:20 pm, (2) *Every Which Way but Loose*, daily at 12:25, 2:40, 4:50, 7:10 and 9:20 pm, (3) *Oliver's Story*, daily at 1:30, 3:20, 5:10, 7, 8:45 and 10:30 pm,

(4) *National Lampoon's Animal House*, daily at 12:50, 3, 5:10, 7:20 and 9:30 pm, (5) *Magic*, daily at 12:40, 2:50, 5, 7:10 and 9:25 pm, (6) *Superman*, daily at 1:40, 4:20, 7:10 and 9:45 pm, Hesperian and A St., Hayward, 785-8000

Grand Lake: *Pinocchio*, daily at 7 and 10:10 pm, with matinees Sat-Sun at 12:45 and 3:35 pm, plus *Darby O'Gill and the Little People*, daily at 8:35 pm, with matinees Sat-Sun at 2:20 and 5:30 pm, Grand Ave., Oakl. 452-3556

Northside: (1) *Grand Bouffe*, daily at 6 and 10:15 pm, plus *Midnight Express*, daily at 8:10 pm, (2) *Johnny Got His Gun*, plus *Funny Side of Eastern Canada*, with Steve Martin, daily at 6:45 and 9:30 pm, 1828 Euclid, Berk. 841-2648

Oaks: (1) *Every Which Way but Loose*, (2) *In Praise of Older Women*, opens Fri/19, call theater for times, 1875 Solano near Berkeley, Berk. 526-1836

Parkway: (1) *The Wiz*, daily at 6:40 and 9 pm, with matinees Sat-Sun at 1:30 and 4 pm, (2) *Every Which Way but Loose*, daily at 8:30 pm, with matinees Sat-Sun at 1 and 4:45 pm, plus *Outlaw Blues*, daily at 6:45 and 10:30 pm, with matinees Sat-Sun at 3 pm, Park Blvd. and E. 10th, Oakl. 254-5155

Piedmont: *King of the Gypsies*, daily at

8:45 pm, with Sun. matinee at 1:25 pm, plus *Interrors*, daily at 7 and 10:40, with Sun. matinee at 3:15 pm, Piedmont at 41st, Piedmont, 654-2727

Rialto: (1) *A Dream of Passion* (Jules Dassin), with Melina Mercouri, plus 8 1/2 (Federico Fellini), with Marcello Mastroianni, (2) *Watership Down* (Martin Rosen), plus *The Twelve Chairs* (Mel Brooks), (3) *And Now for Something Completely Different* (Ian McNaughton), plus *Up in Smoke*, with Stacy Keach, (4) *The Man Who Knew Too Much* (Alfred Hitchcock), with Peter Lorre, *Blackmail* (Alfred Hitchcock), with Anny Ondra, plus *Sabotage* (Alfred Hitchcock), call theater for times, 841 Gilman, Berk. 526-6669

Roxie: *Midnight Express* and *Willie Dynamite*, call theater for times, 17th and Telegraph, Oakl. 893-3311

Showcase: (1) *Lord of the Rings*, weekdays at 7 and 9:20 pm, Sat-Sun at noon, 2:25, 4:50, 7:15 and 9:40, (2) *Slow Dancing in the Big City*, weekdays at 7 and 9:05 pm, Sat-Sun at noon, 2:05, 4:10, 6:15 and 8:20 pm, Broadway at 51st, Oakl. 654-3600

Southland Center: (1) *The Love Bug*, opens Fri/19, daily at 1:20, 3:30, 5:40, 7:45 and 9:50 pm, (2) *Lord of the Rings*, daily at 7:20 and 10:10 pm, (3) *California Suite*, daily at

1, 3:10, 5:20, 7:30 and 9:40 pm, Southland Center, Hayward, 783-2601

South Shore Cinema: (1) *Force Ten from Navarone* and *Island of Dr. Moreau*, (2) *Up in Smoke* and *The Big Sleep*, call theater for times, So. Shore Shopping Center, Alameda 521-4200

Telegraph: call theater for titles and times, 2519 Telegraph, Berk. 548-2519

U.A. Cinemas: (1) *Superman*, daily at 1, 4, 7 and 10 pm, (2) *Moment by Moment*, daily at 1, 4:45 and 8:30 pm, plus *The Other Side of the Mountain*, daily at 2:55, 6:40 and 10:20 pm, (3) *Watership Down*, daily at 1, 4:40 and 8:20 pm, plus *American Graffiti*, daily at 2:40, 6:20 and 10 pm, (4) *Brass Target*, daily at 4 and 8 pm, plus *Corvette Summer*, daily at 2, 6 and 10 pm, 2274 Shattuck, Berk. 843-1487

UC Theatre: *Enter the Dragon* (Robert Clouse 1973), with Bruce Lee, 9:25 pm, plus *Five Fingers of Death* (Cheng Chang Ho 1973, Hong Kong), 7:30 pm, Fri/19 *Horse Feathers* (Norman Z. McLeod 1932), 3:45 and 8:20 pm, *Duck Soup* (Leo McCarty 1933), 2:25 and 7 pm, plus *Animal Crackers* (Victor Heerman 1930), all star the Marx brothers, 5:15 and 9:50 pm, *Calico Fanny Girl* (William Wyler 1968) with Barbara Streisand and Omar Sharif, 1:50 and 7 pm, plus *Funny Lady* (Herbert Ross 1975), with Barbara Streisand, Omar Sharif and James Caan, 4:20 and 9:30 pm, Sun/21 *A Slave of Love* (Nikita Mikhailov, 1977 USSR), with Elena Solovoi, 8:40 pm, plus *Firemen's Ball* (Milos Forman 1968, Czechoslovakia), 7 and 10:35 pm, Mon/22 *Conversation Piece* (Luchino Visconti, 1975, Italy), with Burt Lancaster, Silvana Mangano and Helmut Berger, 9:25 pm, plus *The Stranger* (Luchino Visconti, 1967 Italy), with Marcello Mastroianni, Anna Karina and Bertrand Blier, 7:30 pm, Tues/23 *The Entertainer* (Tony Richardson 1960, UK), with Laurence Olivier, Brenda De Banzie, Alan Bates, Albert Finney, Joan Plowright and Shirley Ann Field, 9:35 pm, plus *The Prince and the Showgirl* (Laurence Olivier 1957 UK), with Laurence Olivier and Marilyn Monroe, 7:30 pm, Wed/24 *The Inheritance* (Marlo Bolognini, 1978, Italy), with Dominique Sanda and Anthony Quinn, 9:25 pm, plus *Fists in the Pocket* (Marco Bellocchio, 1965, Italy), with Lou Castel, 7:30 pm, Thurs/25 *Martin* (George Romero 1978), with John Amos, 8:10 pm, *Nightmare in Blood* (John Stanley 1978), with Jerry Walter, 6:30 pm, plus *Night of the Living Dead* (George Romero 1968), 9:25 pm, Fri/26 *Calico Fanny Girl*, 8:43-6267

—Fiona Mackenzie

I-HOTEL

continued from page 5
report on the feasibility study that shows how the city can save the building and the tenants can operate it profitably and provide low-income housing. And finally, in this most dramatic week, they failed to cover adequately the enormously important actions of the Board of Permit Appeals in first defying the court order and then censuring City Attorney George Agnost.

It will take more than written notice from Phil Siggins to alert the Chronicle and Examiner to an important story like this one. Perhaps if that notice was

attached to a stick of dynamite that exploded when it was tossed into the newsroom, somebody might wake up and take notice. You'd never know that the dailies keep teams of bright-eyed reporters in the City Hall pressroom monitoring the pulse of the city's government by the way they handled this story: nothing on the Jan. 3 meeting, when two board members defied the court; nothing on the Jan. 5 meeting, when the tenants protested and George Agnost pushed through a new vote; nothing on the Brown Act questions of legality.

Finally, when their reporters were apparently awakened by the chants and

shouts of demonstrators echoing through the City Hall corridors, the Examiner and Chronicle both published puny little stories on the Jan. 8 meeting. Neither carried a byline, perhaps because nobody wanted to take credit: the Examiner story wrote off the I-Hotel as a "ramshackle structure" and failed to notice that the board had called upon city officials to act to preserve the building. The Chronicle story on Jan. 9 was even worse, not even mentioning that the board had censured its own attorney, George Agnost—apparently an unprecedented act. And nowhere a word about the intensive lobbying, the arm-twisting by

Agnost and Feinstein, the resolution introduced by Sup. Silver, the conflicts of Judge Arnold, the tax delinquency or lawbreaking of Four Seas, or anything else relevant to the story. Nothing.

In fact, the Examiner and Chronicle (not to mention AP and UPI) were totally beat on the Board of Permit Appeals/I-Hotel story by a tiny little local news service that only opened its doors on Tuesday, Jan. 2—the day before the first crucial meeting. This is Bay City News Service, founded by Dick Fogel, former managing editor of the Oakland Tribune; it already has 14 clients (radio and tv stations and suburban newspapers), and it sent out

no fewer than four stories on the events in the time it took the dailies to do one worthless story apiece (Bay City reporter Phil Rudolph told me the service filed one story Friday after the Jan. 5 meeting, one on Sunday—an unheard-of event in Bay Area journalism, surely—and two on Jan. 8).

Hot tip for Dave Perlman, Corrie Anders and the gang in the City Hall pressroom: you can reach Bay City at 552-8900 to talk about getting their dispatches and keeping on top of the news in San Francisco (and readers in outlying areas might want to suggest the same thing to their local press and broadcast media). —William Ristow

GUARDIAN CLASSIFIED

824-2506

INDEX

Categories within Sections are alphabetized

EMPLOYMENT

Jobs Page 34

HOUSING & PROPERTY

Living & Working Space Page 34

LEARNING & GROWING

Instruction, Page 35

MERCHANDISE

For Sale Page 36

NOTICES

Business & Personal Page 36

PROFESSIONAL & HOME SERVICES

Commercial Assistance Page 37

RECREATION

Travel, Entertainment Page 38

VEHICLES

Land, Sea & Air Page 38

LEGAL NOTICES

Giant Grid Coupon Page 38

GIANT GRID COUPON

Rates & Information Page 37

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New York/Los Angeles Times

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CREATURES



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Services to trade. Commercial IFR pilot for Magus controller for matrix beam spotter. function of notices. Please note: reaction set. Michael, PO Box 7393, Carmel 93921, 415-391-8572 or 408-449-0007 msg.

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MESSAGES

Anyone knowing the whereabouts of Edward Dolores please contact Andebra, 456-4891. Urgent

Penny D.—Sunset District

met ACLU dinner, 10/22, call Ken: 397-8921.

Buon Anno to "The Ring" curriculum mandates "She", too, return to matrix of both name and fame. Martyrdom unworthy of "hallowed grounds", dig? Overdue "replacement" eagerly awaited! Anticipate office "by de Sea"? God-speed!

Harold Epstein (Orchid Lane) and Jerry or Susan Marshall (with cousin Mevie)—please call 415-567-6240 after 7 pm

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Retired Tiger Trainer

Indepentant W/M, 38, 6' 170, good looking & loveable & enjoys good food, travel, tennis, horses & other outdoor activities. Like to meet sincere attractive independent W/ 21-35 with similar qualities for preferably lasting relationship. Enclose recent photo & phone all will be answered. Reply PO Box 4143 Foster City CA 94040

Gifted, refined, single self-employed man, accomplished artist, domestically inclined, of curious temperament, educated with interests including music, theater, dining, out of doors, cooking and reading seeks to meet bright, neat and sincere women for dating and friendship. Write Guardian Box 13-18-L

Can You Keep Up With

attractive, 26 year old female psychologist-in-training with high energy level? Am looking for self confident, intuitive, emotional psychologist or M.D., student or professional. You should be imaginative, into fantasy dreams and Jung and not easily dominated. Also young, athletic, tall and good looking. Send photo and phone number. Guardian Box 13-19-B

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and sharing with the right person can be beautiful. Want to meet a man (27 years) who is affectionate, sensual, giving and caring? Who's an effervescent blend of the savage and the civilized? Who's physically fit, with good looks, too? Are you an impassioned, vivacious yet warm-hearted, tender woman, who's lovely of mind, body, and spirit, who's optimistic and takes pleasure in being alive? If you are I'd love the pleasure of your response. Guardian Box 13-19-C

Blind dates scare me, but I'm feeling lucky today. I hope to meet a bright, beautiful woman, under 33, nonsmoker. I'm 38, teacher, writer, active in sports, previously married 10 years. If you're my type, then you don't like blind dates either. Take a chance anyway. We can learn together. Photo appreciated. Guardian Box 13-18-S

Attractive couple, he 33, she 28, seek like couples with very bisexual females for fun and games. Also single girls. Foto, phone a must for reply. Box 5577, Walnut Creek, CA 94598

Handsome W/M. 30's, masculine, sensual and dominant. Seek lusty times with female who now knows what she needs. Guardian Box 13-19-A

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Nurturant, ethical, deeply feeling, powerful man skilled in listening and communicating (spiritual/Primal counselor) needs open, childlike, guileless, shapely, old-fashioned woman (21-36) committed to the truth and her conscious evolution. I'm a vegetarian, nonsmoker/drinker, live in a cabin in the woods in Marin, teach math, astronomy and astrology, do Tai-chi, yoga, modern dance, sing and recite poetry. Come to me, my mate. Let heaven and earth find marriage in us. I know, love, and respect the woman in myself and will husband you as the sun her flowers. Carl 12/11/42, 6', 145. Guardian Box 13-18-T

Attorney, age 35, attractive, athletic, 6'1", 185 lbs., blue eyes, blond hair, world traveler, bluegrass banjo picker, looking for woman who is sexy, loving, and interesting. Send picture, description and phone number to Stuart, PO Box 34051, San Francisco.

Young, slim, foreign student, frustrated about estranged and unreliable environment, into psych., music, movies, fantasy, hiking and open to new experiences, seriously wants to meet attractive, non-superstitious, sincere, warm and sensible female with similar qualities—26. Guardian Box 13-18-U

Young, healthy and goodlooking W/maie, Taurus, president of own corp., now semi-retired at 34, no longer a workaholic, currently doing rebirthing, seeks attractive, loving woman, 20's to mid 30's, for good times in a loving relationship with lots of earthy heart juice energy, touching, and feeling for each other. I'm Brian, Box 1006, 2000 Center St., Berkeley 94704

I Like Being Female,

warm, intelligent, attractive, curious, funny, serious, alive, sexy, 42, creative, professional, liberated, vivacious. But I'd like it even more with a terrific, single, male counterpart. Guardian Box 13-18-G

Tutor Wanted

with time and patience. DVC student needs help with property management, law and capitalization course, in exchange for ... (?) PO Box 2325, Pleasant Hill, CA 94523

I love San Francisco! And I'd love to experience it with an intelligent, independent, attractive W/F, 20-30. I'm a non-sexist W/M journalist, 28, who likes rock music, movies, good restaurants, serious conversations and wild adventures. Guardian Box 13-18-H

She-Runners

172 cm. W/M, 32, wants to share his/your favorite fun runs. Exotic wine/chocolate (or cold beer) follow-up. This may last forever, but let's just try one day first. No chubbers, dopers or losers. please. Guardian Box 13-18-J

Man, 32, alleged to be good-looking, new to Bay Area, seeks warm-hearted woman with good sense and strong character who is interested in music, literature and progressive politics. Past experience suggests special affinity for Jewish women but this is not essential. Guardian Box 13-18-R

Let Us Meet

I am non-possessive, brown-haired gentleman, nonsmoker, non-drug-imbibor, adequate tennis player, I am good-looking, considerate, discreet, reliable, high-sideburned, unbearded, whose custom-made shirts and jackets conform well to my athletically built body. I prefer the dignity of stage-musical orchestration to that of jazz or Academy-Award winners and am unprejudiced against those undecided about a career; seek companionship or possible marriage with a blue-eyed, small-nosed, open-minded, noncompetitive woman, 18-33. If you would like an introduction with no obligation in a coffee house or elsewhere, write James, Guardian Box 13-18-O

Male in 20s must get married to fulfill terms of will. Relocate in Marin. Strictly business. Guardian Box 13-18-K

Woman wants gentle, sensitive, sensual sincerity in and with another attractive, professional woman. Guardian Box 13-21-A

Woman desperately seeks advice. Guardian Box 13-18-B

Physically fit man, 31, seeks one or more long-term relationships with active women. Guardian Box 13-18-O

Exciting, interesting mistress wanted by tall, handsome executive, 38. Must have slender, firm figure and be free days. Excellent benefits to right person. No lies. Discreet. Photo helpful. Box 290, 55 Sutter St., San Francisco

I want a presentable and intelligent female companion for an occasional evening for dining, theater, music, etc., at the better places. Relaxation and change of scenery is the objective, not a LTA, etc. I'm 56 yrs., 185, W/M. Write PO Box 5458, Walnut Creek, CA 94596

There must be one of you left out there: an Oriental woman, in your 20s or 30s, slender, attractive, communicative, open-minded, physically affectionate, and not yet disenchanted with men. I am a W/M, 30, 6', considered handsome, college educated, masculine yet very gentle. My interests vary from candlelit dinners to backpacking and folk music to sailing my boat. If your heart is still willing, let's discover together. Guardian Box 13-21-B

Straight woman seeks straight or bi woman for deep conversation and affection. Guardian Box 13-18-C

Sought by a very attractive male, white, 37 and new to San Francisco, a vibrant, very attractive female model or dancer of any race, interested in the finer things of life: sports, travel and generally whooping it up. He lives in Sausalito, is highly educated, cultured, widely traveled, prosperous, over 6 ft., slim and very fit. He is also sensitive, supportive and generous. Any interested woman should send her address or phone no. with a photo if possible to Guardian Box 13-20-F

Blonde, brown-eyed professional woman, 5'7", 125 lbs., wishes to meet W/M ages 40-58. I am long on curiosity, creativity, optimism, monogamy, homelife, hiking, candle-light dinners. East Bay men write me a page and I'll write back! Guardian Box 13-18-P

W/M, single, 26, 5'9" slender build, seeks single woman, 24-28, for companionship or close relationship? Who wants to kick the tv habit with me, to get back into the swing of things. I like the outdoors and I scuba dive. If you smoke (cig.) ok. Light drinker ok too. If interested drop me a line about yourself. Guardian Box 13-18-N

Playgirl seeks Mr. Magnanimous. Write Joy, Box 31332, San Fran., CA 94131. Incl. stamp.

For the lovely, lonely lady, 25-35, looking for the handsome bachelor attorney 40 who has really made it. For reply must send photo. Write Guardian Box 13-20-E

W/M, slender, 5'11", dk. brown wavy long hair, late 20s, into gourmet veg. cooking, hiking, alternative health trips, music appreciation (esp. classical) and in-depth astrology, seeks compatible woman into forming solid, loving, monogamous relationship. Berkeley vicinity. Guardian Box 13-18-F

Poet Wanted. Inspired words to inspire melodies. Guardian Box 13-20-B

Women with documented problems with D/S IUD: send name, number to Guardian Box 13-18-A

W/M low torties (really), unpretentious, easy going, affectionate, nonsmoker, not bothered by smoke, wants to meet attractive, self-actualized fun loving woman adventurous enough to contact me through Guardian Box 13-17-A

W/M Searching

For W/F counterpart. Very selective, highly intelligent, self-sufficient, talented, secure, liberated, ethical, open, aware, nontraditional, humorous, communicative individualist. Slim, medium height, attractive, healthy, body conscious, active. Past thirty but don't look it. We're both productive, stable but growing, nonsmoking nonpareils. We have much to share and need to find each other. Write G. Fox, 3945 Opal St., Oakland 94609

Dancing partner, ballroom to disco, to go dancing with W/F twice a week. Must be good. Write Guardian Box 13-20-A

W/F, 41, widow—tired of losers, seeks intelligent, caring older man for quiet relationship with emphasis on the finer things in life. I am a journalist, gourmet cook, avid reader with many interests. Of course I smoke. Not too outdoorsy. South Bay. Write Guardian Box 13-18-M

Bisexual couple seek male for multi-level sharing. Photo exchange. Box 1241, 2000 Center Street, Berkeley

Frog Went A Court'n

Beautiful 21-35 shapely princesses here is your chance! One kiss and poof, you have a 6', 175 lb., handsome, brown haired, blue eyed, prince. Of course, if you get warts, all I can say is "ribbet"! Anywhere in Bay Area ok. I hop around a lot. Send kisses and photo to Mr. Toad, PO Box 2311, Livermore, 94550.

W/F, late forties, 5'7", blond, attractive, college grad, children grown. Good sense of humor, warm, ref. non-smoker. Enjoys music, theater, dining out. Also enjoys home life. Would like to meet W/M, 50-60, sincere, considerate, similar background—likes etc. Guardian Box 13-18-D

Prime of life man (43, sensitive, intelligent, attractive) seeks a special woman who wants a lasting, warm relationship. Will she please stand up? Guardian Box 13-18-E

John Wayne-type (physically not philosophically) Shere Hite-believer, seeking unfulfilled W/F for discreet affair and/or my introduction to swinging. Photo please. Guardian Box 13-20-D

Philosophical Sagittarian

W/M with sense of humor, emotionally aware, successful career, non smoker, and not singles bar type! 6', 175#, 40's. Seek married female for exclusive affair (end friendship). Write Guardian Box 13-20-C

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35613

The following persons are doing business as LUXE ESSENCE, 824 Castro, San Francisco, CA 94114. Prentiss E. Smithson, 824 Castro, San Francisco, CA 94114. Camille Ziccardi, 15 Hermann #510, San Francisco, CA 94114. This business is conducted by a general partnership. Signed Prentiss Smithson

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on December 28, 1978

Pub Dates: January 10, 17, 24, 31, 1979.
R-56724

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35582

The following person is doing business as HILL REALTY, 760 Market #315, San Francisco, CA 94102. Temple L. Franzetti, 237 C Street, South San Francisco, CA 94080. This business is conducted by an individual. Signed Temple L. Franzetti

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on December 28, 1978

Pub Dates: January 10, 17, 24, 31, 1979.
R-56656

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35593

The following persons are doing business as HIGHLAND DEVELOPMENT COMPANY, 1771 Highland Avenue, Berkeley, CA. Alfred M. Bloch, M.D., 814 N. Linden Drive, Beverly Hills, CA. Meryl Siegel, 156 26th Avenue, San Francisco, CA 94121. Marguerite Markarian, M.D., 5300 Holmes Run Parkway, Alexandria, VA 22304. This business is conducted by a limited partnership. Signed Meryl Siegel, General Partner

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on December 28, 1978

Pub Dates: January 10, 17, 24, 31, 1979.
R-56655

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35515

The following person is doing business as THREE TREES COMPANY, 15 Western Shore Lane, San Francisco, CA 94115. Jae H. Lee, 15 Western Shore Lane, San Francisco, CA 94115. This business is conducted by an individual. Signed Jae H. Lee

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on December 26, 1978

Pub Dates: January 10, 17, 24, 31, 1979.
R-56728

NOTICE OF TRUSTEE'S SALE

On Friday, February 9, 1979, at the hour of 9:45 am, immediately in front of the main entrance to the office building located at 211 Main Street in the City of San Francisco, County of San Francisco, MICHAEL THALER, substituted as Trustee, will sell at public auction to the highest bidder for cash, in lawful money of the United States, all payable at the time of sale, the following described real property situated in the city of San Francisco, county of San Francisco, state of California, and described as follows, to wit: Beginning at a point on the southerly line of 27th Street, distant thereon 106 feet, 8 inches easterly from the easterly line of Noe Street; running thence easterly and along said line of 27th Street 26 feet, 8 inches, thence at a right angle southerly 114 feet, thence at a right angle westerly 26 feet, 8 inches, thence at a right angle northerly 114 feet to the point of beginning

Being a portion of Horner's Addition Block no 127, commonly known as 479 27th St. San Francisco
Said sale will be made without covenant or warranty, expressed or implied, regarding title, possession or encumbrances to satisfy the obligations secured by and pursuant to the Power of Sale conferred in a certain Deed of Trust executed by LOUIS A. GOUGH, JR., as Trustor, dated July 12, 1976, and recorded on July 22, 1976 in Book C206, Page 286 of official records of San Francisco County
Dated January 12, 1979 Signed Michael Thaler, Trustee

Pub. Dates January 17, 24, 31, 1979
BQ-13122

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35585

The following persons are doing business as AM-FM PROPERTIES, 156 26th Avenue, San Francisco, CA 94121. Alfred M. Bloch, M.D., 814 N. Linden Drive, Beverly Hills, CA. Meryl Siegel, 156 26th Avenue, San Francisco, CA 94121. This business is conducted by a limited partnership. Signed Meryl Siegel, General Partner

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on December 28, 1978

Pub. Dates: January 10, 17, 24, 31, 1979
R-56654



Shiatsu Massage by Kay Loughrey

by appointment
566-8014
Non-sexual Only
San Francisco

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35910

The following persons are doing business as OMNI POINT SYSTEMS, 64 Gough Street, San Francisco, CA 94102; Michael Addison, 16695 Shannon Street, Los Gatos, California 95030; J. A. Jungherr, 361 Mississippi, San Francisco, CA 94107; Vernon McGrath, 875 24th Avenue, San Francisco, CA 94121; Gordon MacKenzie, 217 10th Avenue, San Francisco, CA 94118; LeRoy D. Meshel, M.D., 36 Macondray Lane, San Francisco, CA 94109. This business is conducted by a general partnership. Signed Michael Addison, Gordon MacKenzie, Vernon McGrath, J. A. Jungherr, LeRoy Meshel.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 12, 1979.

Pub. Dates: January 17, 24, 31, February 7, 1979
BQ-13123

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35508

The following persons are doing business as FINE ART RESOURCES, 431 Bryant, San Francisco, CA 94107; Marshall Aronowitz, 554 Shotwell, San Francisco, CA, Catherine Sullivan, 2140 Bush, San Francisco, CA, George G. Walker, 633 Battery #635, San Francisco, CA 94111. This business is conducted by a limited partnership. Signed George G. Walker.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on December 26, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-58820

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35507

The following corporation is doing business as SAN FRANCISCO BOY'S F. BOY'S F. PLAYLAND, 1821-1827 Haight, San Francisco, CA 94117; Italian Hot Dog Corporation, a California Corporation, 1821-1827 Haight, San Francisco, CA 94117. This business is conducted by a corporation. Signed Jack Stetz, President & Director, Italian Hot Dog Corporation.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on December 26, 1978.

STEVEN AMES BROWN
PO Box 27322
San Francisco, CA 94127
Attorney for Applicant

Pub. Dates: January 10, 17, 24, 31, 1979.
R-56729

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35440

The following persons are doing business as GREAT EXPECTATIONS, 1550 Bryant, San Francisco, CA 94103; Townsend Realty, a general partner, 1550 Bryant, San Francisco, CA 94103; Thomas J. Vuyovich, 921 Minnesota, San Francisco, CA 94107; Allan H. Cadgene, 449 Alverado, San Francisco, CA, James R. DeRocco, 2901 Buchanan #8, San Francisco, CA 94123. This business is conducted by a general partnership. Signed Allan H. Cadgene.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on December 19, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56730

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35371

The following persons are doing business as GINSBERG'S DUBLIN PUB, 400 Bay Street, San Francisco, CA 94133; Leonard B. Illia, 638 Via Casitas, Greenbrae, CA 94904; Victor A. Roth, 14 Mercury, Tiburon, CA 94920. This business is conducted by a limited partnership. Signed Leonard B. Illia, Victor A. Roth.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on December 15, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
BQ-13113

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35372

The following corporation is doing business as HEALTHCARE RELATED SYSTEMS, INCORPORATED, 621 17th Avenue, San Francisco, CA 94121; Healthcare Related Systems, Inc., 621 17th Avenue, San Francisco, CA 94121. This business is conducted by a corporation. Signed Healthcare Related Systems, Incorporated, Martha S. McConnell, Secretary.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on December 15, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979.
BQ-13112

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 24600

The following persons have abandoned the use of the fictitious business name SILVERSTONE, at 1052 Greenwich Street, San Francisco, CA 94133; Richard B. Silver, 590 Lombard Street, San Francisco, CA 94133; Michael S. Johnstone, 2313 Valley Street, Berkeley, CA 94702. Said fictitious business name was filed in San Francisco County in March, 1977. This business was conducted by a general partnership. Signed Richard B. Silver.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on December 11, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56548

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35391

The following person is doing business as SMITH RECORDER EDITIONS, 937-B Howard, San Francisco, CA 94103; David Grant Smith, 937-B Howard, San Francisco, CA 94103. This business is conducted by an individual. Signed David Smith.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on December 18, 1978.

Pub. Dates: January 10, 17, 24, 31, 1978
R-56731

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35289

The following persons are doing business as LAND'S END PRESS, 3426 Judah, San Francisco, CA 94122; Roger C. Bland, 3426 Judah, San Francisco, CA 94122; Sally Wilson Bland, 3426 Judah, San Francisco, CA 94122. This business is conducted by individuals (Husband & Wife). Signed Roger C. Bland.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on December 12, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56504

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35335

The following persons are doing business as SAN FRANCISCO FAIR HOUSING ASSOCIATION, 540 Shoreline Highway, Mill Valley, CA 94041; Equality in Housing (Michelle M. Bowers, 1254 Le Playa #2, San Francisco, CA 94129; PO Box 6671, Oakland, CA 94644; Justice in Housing (Lawrence R. Horn) 540 Shoreline Highway, Mill Valley, CA 94041. This business is conducted by a limited partnership. Signed Michelle M. Bowers, Lawrence R. Horn.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on December 13, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-41535

SUMMONS

CASE NO. 735-832
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner BENITO VARGAS and the Respondent: MARY JO VARGAS.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

AVISO! Usted ha sido demandado. El Tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 dias. Lea la informacion que sigue.

1. To the Respondent:
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.

b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.

c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.
Dated June 29, 1978 Carl M. Olsen, Clerk By Robert J. Hare, Deputy

FREDERICK A. NERVO
995 Market Street
San Francisco, CA 94103
(415) 392-3381
Attorney for Applicant

Pub. Dates: January 10, 17, 24, 31, 1979
BQ-13111

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35760

The following persons are doing business as ARRAY-6, 1215 Sixth Avenue, San Francisco, CA 94118; Juan-Tomas Rehbock, 3706 39th Avenue, Oakland, CA 94619; Maria Silvia Solotar, 1215 Sixth Avenue, San Francisco, CA 94118; Jo-Ann K. Intill, 1215 Sixth Avenue, San Francisco, CA 94118; Jeffrey Kaplan, 1219 3rd Avenue, San Francisco, CA 94118; Karen F. Gilbert, 2450-A 15th Street, San Francisco, CA 94114; Enrique M. Zeiger, 1215 Sixth Avenue, San Francisco, CA 94118. This business is conducted by a general partnership.

Signed Juan-Tomas Rehbock.
This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 5, 1979.

Pub. Dates: January 10, 17, 24, 31, 1979
BQ-13115

STATEMENT OF WITHDRAWAL FROM PARTNERSHIP

FILE NO. 19063
The following person has withdrawn as a general partner from the partnership operating under the fictitious business name of ARCHAEOLOGICAL CONSULTANTS, at 82 Beaver, San Francisco, CA 94114; Anne M. Carlson, 82 Beaver, San Francisco, CA 94114. The fictitious business name statement for the partnership was filed on June 27, 1975, in the County of San Francisco.

Signed Anne M. Carlson.
This statement was filed with Carl M. Olsen, the County Clerk for the City and County of San Francisco, California on December 29, 1978 by clerk P. W. Murphy.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56728

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35761

The following persons are doing business as FULL CIRCLE COMMUNICATIONS, 10 Lyon #101, San Francisco, CA 94117; Scott Elwyn Swearingen, 10 Lyon #101, San Francisco, CA 94117; Sheila Kiernan Swearingen, 10 Lyon #101, San Francisco, CA 94117. This business is conducted by individuals (Husband & Wife). Signed Sheila Kiernan Swearingen.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 5, 1979.

Pub. Dates: January 10, 17, 24, 31, 1979
BQ-13117

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35763

The following person is doing business as CONSUMER INFORMATION SERVICE/CONSUMER/CIS, 774 Edinburgh, San Francisco, CA 94112; Carl Eugene Blalock, 774 Edinburgh, San Francisco, CA 94112. This business is conducted by an individual. Signed Carl Blalock.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 5, 1979.

Pub. Dates: January 10, 17, 24, 31, 1979
BQ-13114

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35762

The following persons are doing business as CRAWFORD CONSULTING, 1762 Mason, San Francisco, CA 94133; Glen Edward Crawford, 1762 Mason, San Francisco, CA 94133; Johnelle Olds, 1782 Mason, San Francisco, CA 94133. This business is conducted by individuals (Husband & Wife). Signed Glen Crawford.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 5, 1979.

Pub. Dates: January 10, 17, 24, 31, 1979.
BQ-13118

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35265

The following persons are doing business as FULL CIRCLE PRODUCTIONS, 10 Lyon Street #107, San Francisco, CA 94117; Scott Elwyn Swearingen, 10 Lyon Street #101, San Francisco, CA 94117. This business is conducted by individuals (Husband & Wife). Signed Sheila Kiernan Swearingen.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on December 11, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56549

SUMMONS

CASE NO. 744673

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner: HELEN L. EVANS, and the Respondent: CALVIN C. EVANS.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 dias. Lea la informacion que sigue.

1. To the Respondent:
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.

b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.

c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

Dated October 17, 1978 Carl M. Olsen, Clerk. By Remedios de Luna, Deputy

Pub. Dates: January 10, 17, 24, 31, 1979
BQ-13116

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35925

The following person is doing business as THE LONDON PUBLISHING COMPANY, 1820 Union Street, Suite 169, San Francisco, CA 94123; Ronald E. Caster, 2936 Polk Street, Apt. 5, San Francisco, CA 94109. This business is conducted by an individual. Signed Ronald E. Caster.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 12, 1979.

Pub. Dates: January 17, 24, 31, February 7, 1979
BQ-13124

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35911

The following person is doing business as BAG-MAKERS, 2246 Vicente Street, San Francisco, CA 94116; Benjamin Guterman, 2247 37th Avenue, San Francisco, CA 94116. This business is conducted by an individual. Signed Benjamin Guterman.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 12, 1979.

Pub. Dates: January 17, 24, 31, February 7, 1979
BQ-13121

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO. 747523

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the applications of EUGENE SYLWESIUK and MARY ANN SYLWESIUK for change of name.

The applications of EUGENE SYLWESIUK and MARY ANN SYLWESIUK for change of name, having been filed in Court, and it appearing from said applications that EUGENE SYLWESIUK and MARY ANN SYLWESIUK have filed applications that their names be changed to EUGENE SYLLS and MARY ANN SYLLS, respectively, now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in the courtroom of the Presiding Judge on the 14th day of February 1979, to show cause why the applications for change of name should not be granted.

Dated December 28, 1978. Francis W. Mayer, Judge of the Superior Court.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56727

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO. 747760

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of PAUL EDWARD WALLACE for change of name.

The application of PAUL EDWARD WALLACE for change of name, having been filed in Court, and it appearing from said application that PAUL EDWARD WALLACE has filed an application that his name be changed to PAUL MATLOVICH REHME; now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in the courtroom of the Presiding Judge on the 5th day of February 1979, at 8:45 o'clock am of said day to show cause why the application for change of name should not be granted.

Dated January 4, 1978. Francis W. Mayer, Judge of the Superior Court

Pub. Dates: January 10, 17, 24, 31, 1979
BQ-13119

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 35615

The following persons are doing business as PECA ASSOCIATES OF CALIFORNIA, 120 Montgomery #1300, San Francisco, CA 94104; Peca Incorporated, 120 Montgomery #1300, San Francisco, CA 94104; Daniel A. Smith, 120 Montgomery #1300, San Francisco, CA 94104. This business is conducted by a general partnership. Signed J.C.W. Ferrell, Secretary, Peca Incorporated.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on December 28, 1978.

Pub. Dates: January 10, 17, 24, 31, 1979
R-56725

“What does it cost to publish a Fictitious Name Statement?”

If you're going into business in San Francisco, you have your choice of six newspapers in which to publish your FNS. Here they are, with the rates they charge:

Banner.....	\$29.50
Daily Commercial News.....	\$29.50
Progress.....	\$30.00
Recorder.....	\$36.00
Chronicle/Examiner.....	\$270.00 (or more, depending on size)
BAY GUARDIAN.....	\$25.00

Now if all decisions are this easy to make, you'll be sitting on your first million in no time!

What's more, you need not even leave your desk to arrange publication. Just give us a call at 824-2506 and we will mail the forms to you for you to fill out and return at your convenience. After that, for an extra \$1.50, we will arrange for filing with the County Clerk. It couldn't be easier, and *it cannot be done for less at any other newspaper in San Francisco.*

So if you're setting up shop, shop no further. Call us—we'll be glad to help.

GUARDIAN CLASSIFIED
The People Connection.

THE INCONSPICUOUS CONSUMER

BY VALERIE MINDEL

Financial embarrassment shouldn't dampen your taste for the finer things—particularly if that taste runs to postcard art. Why, with 50¢ jangling in your pocket, you're practically ready for a big splurge, and San Francisco's newly opened postcard emporium, the Postcard Palace at 756 Columbus Ave., is the place to do it. We stopped by the other day to look around and went on what amounted to a binge. Fortunately, with all our purchases in the 10¢ to 50¢ range, we were able to escape for just under \$3.

The Postcard Palace has cards to fit any whim—old cards, contemporary cards, comic cards, serious cards, cards depicting art and photography of the famous as well as that of folks still struggling. But the art's the thing.

"We have these little pieces of art in postcard form," says co-owner Barbara Wyeth, "which people can take home and put on their wall or send or hoard." And it's all easily affordable to even the most ill-padded pocketbook. Rarely do cards cost more than 50¢. Notable exceptions are the 3-D cards by Carioca, which cost \$1 (one we liked depicts "the biggest Oreo in the world" strung across what looks to be the main drag of Reno), and the color Xeroxes by Cassie Anderson, which may cost as much as \$4. The Postcard Palace also carries work of other local artists such as Betsy O'Hara and Toshihiro Suzuki and Barbara Wyeth herself, as well as the Fotofolio and Artists Postcard series. The Fotofolio cards are sold both in separate images and booklet form. The booklets, compiled on such themes as the construction of the Statue of

POSTCARD ART FOR EVERY WHIM

Liberty or work by a particular photographer, cost about \$2.75 (usually 12 different cards to a booklet).

The Postcard Palace is the brainchild of two artists and postcard fanatics, Wyeth and her cohort Diane Best. They're not the first with the idea of a shop devoted to postcards (Untitled in New York City has proved quite successful, and Deja Vu opened at 1979 Shattuck in Berkeley more than a years ago), but they're first to bring the idea to San Francisco.

When the Postcard Palace came into being last Dec. 9, a year and a half of saving and planning had already gone into the project. Besides the time-consuming process of trying to procure a loan (this proved impossible, and they ended up using their savings instead), Barbara and Diane scoured their collections and contacts to secure the most interesting postcards. They also went to some trouble to find the right shop space. North Beach is a great neighborhood for strolling, and it's practically

impossible to pass the Postcard Palace without strolling in.

Plans for the future include a showing of original postcard art possibly this spring and a bigger and better collection of both antique cards and work by contemporary artists. Hours are 11 am to 6 pm, Wednesday through Sunday. You'll also probably find someone minding the store on Monday, Tuesday and evenings, but call first: 781-8250.



Postcards from the Postcard Palace: St. Brigid Series, by Naomi Savage; Jean Genet, by Richard Avedon; Alligator Shoes, by George Febres; James Dean, Fairmount, Ind. 1954, by Dennis Stock.

FLEA MARKET

Other Avenues Food Coop plans a gala weekend for fun seekers and bargain hunters. It starts with a bake sale, raffle and square dance with live fiddle music (how long since you did the Virginia Reel?) at 7:30 p.m. on Friday night, Jan. 19, at St. Paul's Church, Judah/43rd Ave., SF (admission \$1, kids free). Then comes a two-day benefit garage sale at 1483 44th Ave., SF, 10 am to 4 pm on Jan. 20 and Jan. 21 . . . Needle's Eye, 4071 24th St., SF, joins the mass of merchants selling stock at bargain prices this January. Up to 20% off on lacquered and straw sewing baskets as well as savings on such materials as imported cottons, velveteens, rayon challis and more . . . Was the Antiquarian Book Fair a bit pricey for your pocketbook? You may not find a first edition of *Gulliver's Travels* at the Friends of the San Francisco Public Library paperback book sale, but you'll be able to indulge your reading tastes for a pittance. At 20¢ per paperback, or seven for \$1, you should be set for a winter of rainy Sundays. Sale takes place from 10 am to 4 pm on Sunday, Jan. 21, at Bldg. 312, Fort Mason. . . Speaking of books, the Friends of the San Rafael Library are sponsoring the Great January Clearance Sale of Books, with paperbacks and hardbacks going for only 10¢ apiece, or 12 for \$1. Saturday, Jan. 20, from 10 am to 3 pm in the Webb Room of the San Rafael Public Library, Fifth and E Streets, San Rafael. . . And if you happen to be floundering in an excess of money, pay a visit to the Hillsborough Mid-Winter Antique Show, which opens for a four-day run on Jan. 18 at the Hall of Flowers, San Mateo County Fiesta Grounds. Billed as the "World's largest charity antique show," the show offers antiques and collectibles from furniture to a wide range of clothing, jewelry, postcards and more. Noon to 10 pm daily except Sunday, Jan. 21, when it closes at 6 pm. . . And on Tuesday, Jan. 23, the Icehouse at 151 Union, SF, is the scene of a gala auction of antique Oriental rugs to benefit the Institute for the Study of Human Knowledge. Free champagne preview at 5 pm, auction at 7 pm.

CONSUMER WATCH

The fight is on. The long-awaited public hearing began this week in San Francisco on the Federal Trade Commission's proposed regulations to ban TV advertising aimed at very young children and to aim nutritional and health messages (to be funded by advertisers) at the 8-to-12 age group to offset

advertised claims of nonnutritive products.

The 88 witnesses scheduled to appear during the course of the proceedings include representatives from consumer groups fighting for the ban (the Committee on Children's Television, Consumers Union, Action for Children's Television, Consumers Cooperative of Berkeley and others), industry heavies (such as General Mills, Kellogg's, Mattel, the Chocolate Manufacturers Association) and interested consumers.

The breakfast foods industry

is particularly alarmed and is arguing that presweetened cereals make an important contribution to breakfast nutrition, particularly since most children eat them with milk. (Anyone who has spent any time around young kids, though, knows that, left to their own devices, they will gobble the cereal like candy any time of the day or night and will often spoon on mounds of additional sugar.)

Peggy Charren, founder and president of Action for Children's Television, argues that children, who are already pro-

tected by laws against child labor and child pornography, need special protection against the wiles of sophisticated Madison Avenue ad types.

The current hearings continue daily (Monday through Friday) through Jan. 26 on the 19th floor of the Federal Building, 450 Golden Gate, SF. It's a rare chance to see this sort of hearing in process, as well as an eye-opening look at the maneuvers of a gigantic industry when its profits are threatened. For more information, call the FTC at 556-1270.